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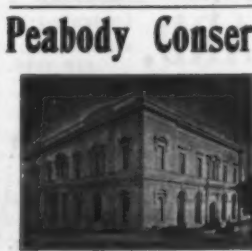
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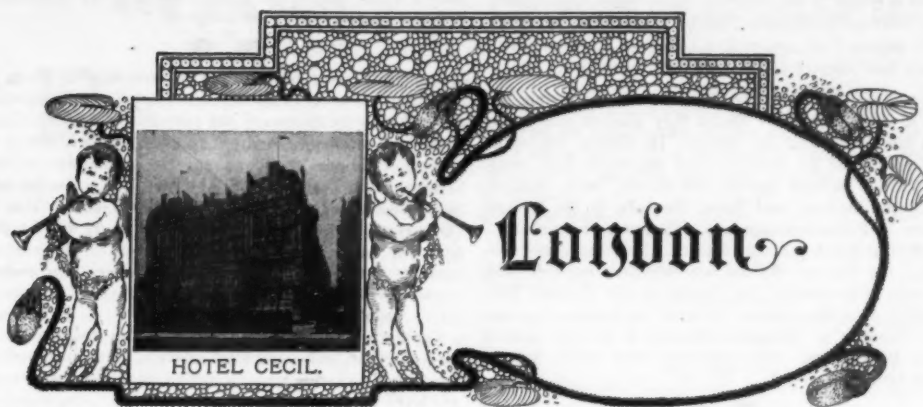
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HOTEL CECIL, LONDON, }  
January 17, 1903. }

ALTHOUGH he has only been before the public a short time, as the career of a pianist goes, there is already no possible doubt as to the position which Harold Bauer is destined to take. Indeed, in the last two or three years he has reached a height calculated to make other pianists tremble in their shoes. And Mr. Bauer has not taken that meteor like course which has characterized many of the musical stars who have risen suddenly upon the horizon, only to fade into nothingness after a brilliant but brief career. He has risen slowly but steadily into his present position, and it is quite evident that he is destined to rise still higher. At every fresh appearance he makes a deeper impression, and every time he plays he makes fresh conquests. For Mr. Bauer is not a pianist who depends upon a showy equipment for his success. His equipment is sound enough, it is true, and he possesses a technique which would, if he chose to allow it, at once give him a place on a level with the leaders. In Mr. Bauer's case, technique is fortunately subordinated to brains, and it is as an intellectual pianist that he has made his mark.

It was his performance of Brahms' Variations and Fugue on a theme by Handel that raised the Popular concert of last Saturday out of the ordinary. Variations in the hands of the average pianist, are things to be avoided. For the average pianist apparently regards them as clever technical exercises, especially designed to show off the strong points, which are generally non-existent in his equipment. The wise critic, therefore, when he learns that Miss Jones proposes to entrance her audience with Beethoven's Variations on a theme by Diabelli, generally so orders his arrival that the fair pianist shall have struck the last note before he enters the hall. But such a performance as Mr. Bauer gave on Saturday would convert even the bitterest enemy of the variation form. There is no doubt that the variation form can be appallingly dull, probably duller than any other form that has even been invented. But it can also be exceedingly interesting, as Mr. Bauer showed, if it is only taken in the right way. It needs, however, a pianist with brains, and not a pianist whose only boast is his technique to make them so, and I have known this very set of variations seem the most tedious piece of music in the world in the hands of a player with whom intellect was not a strong point.

Mr. Bauer's Saturday reading must have come as something of a revelation even to those who knew the variations by heart. It was evidently the fruit of long and very careful study; each variation had been regarded as a separate little poem complete in itself, of which the characteristics had to be specially studied. And never have I heard the spirit of these variations caught with more perfect success. No pianist, indeed, without Mr. Bauer's remarkable qualities could have given such a reading. He has technique, he has power, he has sympathy, but the whole is dominated by intellect. The technique is never exhibited for its own sake, the power never degenerates into brute force, the sentiment never becomes debased into sentimentality. And his command over tone-color is really marvelous. The delicate neatness of the sixteenth and seventeenth variations, the quiet reserve of the nineteenth, the mystery of the twentieth and the glorious breadth of the twenty-fourth and twenty-fifth stood out in sharp contrast to one another, and in each case he seemed to reveal the true meaning of the music. Mr. Bauer's performance of this remarkable set must stand out as one of the finest that we have heard in this country.

Otherwise the concert does not call for very much comment. Mr. Bauer joined the Kruse Quartet in a good performance of Schumann's popular Quintet, and Miss Marie Brema sang the "Frauen Lieben und Leben" with

all the dramatic effects which we are now accustomed to expect from her.

George Grossmith is, of course, a licensed humorist of recognized standing, and, such being the case, he has a comparatively easy task when he sets to work to keep an audience amused for two hours at a stretch. Unlike other humorists of more recent standing, he is not upon his trial, and in consequence he can raise a laugh whatever he may say or do. At his recital at St. James' Hall on Thursday afternoon, I heard him elicit roars of laughter with two of the most fatuous songs that I have ever come across. One of them concerned the trials of an ancient spinster whom no one would marry, the other dealt with certain aspects of Mrs. Grundy, and the two songs did not possess an ounce of real humor. Yet elderly gentlemen who ought to have known better almost split their sides with laughing, simply because it is a tradition that Mr. Grossmith is always funny. That he is occasionally funny I am quite willing to admit. His imitation of an inaudible alderman making a speech and certain portions of a new sketch in which he deals with our pet affections were excellent. But he is not without his lapses, and when those lapses occur they are rather serious.

The directors of the Broadwood concerts, quite undismayed, are pursuing their heroic policy of giving English music a chance, and at the sixth concert of the series, which took place at St. James' Hall in the evening, they met with a greater measure of success than usual. Arthur Hinton's Suite in D for piano and violin, which was given a first hearing, is, indeed, a very attractive work. Mr. Hinton's melodies are charming and effective, while his workmanship is excellent. The impress of individuality is not, perhaps, very strong, but the suite is distinctly good music, and it gives one cause to hope for still better things to come. The engagement of the Brompton Oratory Choir for their concert was a rather happy thought, for the fine motets of Palestrina, Byrd and Anerio are but seldom sung, and then only indifferently. The Oratory Choir, however, has long since made a name for itself in old church music, and on Thursday it lived up to its reputation. Under Arthur Barclay, a number of old motets and two examples of the modern school were very beautifully sung, and it is to be hoped that the example of the Messrs. Broadwood will be followed by other concert givers.

I cannot end this letter without alluding to the very excellent article on Richard Strauss, which appears in the current number of the Fortnightly Review. The article is from the pen of Ernest Newman, a writer who is already quite well known to the readers of THE MUSICAL COURIER. No saner estimate of the great German composer has ever appeared in this country. Mr. Newman is a devoted Strausite, but he does not fall into the mistake—so common among those who are espousing a new cause—of besmearing his hero with excessive adulation. The article deals with Strauss, the destroyer, who is helping to move music one step further toward naturalness. "The Romantic movement," Mr. Newman writes, "has done its work, and the future is with men who live not in that old and somewhat artificial world of gloomy forests, enchanted castles, impossible maidens and the obsolete profession of magic, but in a world recognizably similar to that in which we move from day to day." Speaking of the predominance of sex music in the scheme of most of the modern writers, Mr. Newman says: "Instead of imitating his weaker brethren who occupy themselves energetically in vending the spilt of Wagner's wine, Strauss has turned his eyes upon other elements than the erotic in the human composition." In short, Mr. Newman writes of Strauss as the preacher of the world of bustle and hurry in which we now live, and he writes of him in terms which the veriest layman can

understand. I should like to quote at length from his excellent article, but it is so full of good things that it is difficult to know where to begin. But it should do much toward opening the eyes of musicians, both amateur and professional, to the truth about Richard Strauss. ZARATHUSTRA.

## LONDON NOTES.

**P**HILIP BROZEL has just returned from Budapest, where he has been singing at three special performances at the Opera House. He made an enormous success, especially in "Tristan," which opera had to be repeated. During the performance the success was so great that the curtain was raised over twenty times on each occasion. It is interesting to note that this is the first time that "Lohengrin," "Pagliacci" and "Tristan" have been sung in English on the Continent. Mr. Brozel will return again to Budapest in May for performances of "Siegfried," "Götterdämmerung," "Lohengrin," "Tristan," "Pagliacci" and "Carmen."

The Beethoven Festival that is being given, organized by Prof. Johann Kruse and conducted by Weingartner, is definitely fixed at Queen's Hall for Saturday afternoon, May 16; Monday evening, the 18th; Tuesday evening, the 19th; Wednesday afternoon, the 20th; Thursday evening, the 21st; Friday evening, the 22d, and Saturday afternoon, the 23d. At the last concert will be performed the Choral Symphony and the Choral Fantasia.

Kreisler will give his third recital at St. James' Hall on Wednesday afternoon, the 21st inst., under the direction of N. Vert.

Dr. Lierhammer will give a vocal recital at the Bechstein Hall on Wednesday evening, the 21st inst., under the direction of N. Vert, assisted by Benno Schönberger. At this recital Dr. Lierhammer will introduce several new songs, both German and English.

Miss Jean Newman, the Canadian, who has been studying in Paris, will give her first concert in England at the Bechstein Hall on Thursday evening, January 22. She will be assisted by M. Joseph Saucier, the French-Canadian, of whom reports speak very highly.

Leonard Borwick will give four recitals on the afternoons of January 23 and 30, February 6 and 13, at St. James' Hall, under the direction of N. Vert.

Madame Albani sailed last Thursday in the Pretorian for Canada, where she is giving a series of concerts.

Mme. Suzanne Adams made her debut as an oratorio singer in New York December 26, and the New York Tribune said of her performance:

Mme. Suzanne Adams evidently was the only one of the four who had newly studied the music of the oratorio. She took no liberties with the text, barring the entirely proper appoggiatura in the recitatives, which belong to the Handel style, but sang everything in a spirit of elevated serenity which was uplifting. Her voice was purity itself, her phrasing perfect, her taste impeccable, her enunciation beautifully distinct. A more lovely performance of "Come Unto Him" it may safely be said has not been heard in New York for twenty years.

Mme. Suzanne Adams intends to settle in England to sing and devote herself to oratorio.

## CONNECTICUT VALLEY NOTES.

SPRINGFIELD, MASS., January 21, 1903.

**T**WO musical events in Springfield since my last communication—a recital of songs by Mrs. Corinne Moore Lawson and a concert by the Boston Symphony Orchestra. Mrs. Lawson's exquisite recital of dainty songs was under the direction of the high school management—the third of this year's series. Miss Mary L. Regal, who directs the high school music and arranges these recitals, is rendering the community a service that cannot be too highly commended. To her more than to any other one agency is due a widespread interest in music matters. The young people who come under her instruction in the high school acquire the capacity to enjoy good music; and how few of our music teachers really attain this end.

The symphony concert last night was the first given in this town by the Boston players for more than six years. Owing to the illness of Mr. Gericke, Franz Kneisel conducted and he handled the orchestra admirably. If he were not such an excellent violinist, Kneisel would make a first class conductor. Miss Maud MacCarthy, the young Irish violinist, played the Mendelssohn Concerto with the orchestra. The other selections were the Bizet Suite, "L'Arlesienne"; Schumann's Overture to "Genoveva," and the Tchaikovsky Symphony No. 5. As might be expected, the work was admirably done.

Monday evening the Boston Symphony Orchestra concerted at Hartford.

## MUSIC IN ITALY.

MILAN, JANUARY 10, 1903.

**T**HE great musical season of winter begins at Christmas. This year almost all the theatres of the capital, provincial cities, and even the small towns desire to honor San Stefano, promising splendid opera seasons; in some places success has crowned the efforts, others have fallen in the midst of a tempest of whistles, laughs and ridicule.

Considered psychologically, the Italian public is difficult to understand, and if an artist, after risking an appearance before an audience in Parma or Ferrara, obtains a success, he has reason to be proud and contented. In these two cities of the Province of Emilia the public protests if cuts are made in an opera, and whistle at the first error made by a singer, sometimes with cruelty and almost injustice. What a difference between this and New York, where singers transpose and cut at their pleasure.

Among the numerous theatres open this year are: Scala de Milano, "Damnazione de Fausto"; Constanzi de Roma, "Rigoletto"; San Carlo de Napoli, "Germania"; Fenice de Venice, "Chopin"; Pergola de Florence, "Germania"; Comunale de Trieste, "Maestri Cantori"; Reggio de Parma, "Vesperi Siciliani"; Comunale de Modena, "Aida"; Comunale de Piacenza, "Aida"; Comunale de Ferrara, "I Lombardi"; Comunale de Reggio Emilia, "Rigoletto"; Comunale de Pistoia, "Gioconda"; Vittorio Emanuele de Torino, "Mefistofele"; Franchini de Pavia, "Fedora"; Coccia de Novara, "Germania"; Politeama de Genoa, "Mignon"; Dal Verme de Milano, "Rigoletto"; Rossini de Venice, "Rigoletto," and an enormous number more in cities of less artistic importance.

With great anticipation and eagerness is awaited the opening of La Scala, but this stagione the direzione del teatro announced that the solemn event should occur some days prior to the accustomed date, when would then be seen for the first time in Italy "La Damnazione di Fausto" in operatic form, to be interpreted by the following artists:

Margherita ..... Elisa Petri  
Fausto ..... Giovanni Zenatello  
Mefistofele ..... Maurizio Renaud  
Brander ..... N. Sessona

The directors of La Scala wish to unite to the sense of the ear its most potent auxiliary, sight, and desiring the success of the music of Berlioz they have made an opera of his oratorio. Entirely new machinery, original and prodigiously painted scenery, a system of electric lights co-operating with the magnificent scenic effects—all unite to change into an opera the oratorio of which Berlioz himself said: "I ask only from the principal idea of Goethe and his grand poem a loan of those scenes which in my plan I have traced scenes the seduction of which over my spirit was irresistible."

La Societa del Quartetto, the excellent club of eminent professors of Milano, has announced a series of concerts to be performed in the music hall of the Royal Conservatory of Milano-Giuseppe Verdi for the following days:

January 16 and 18—Two concerts by the Trio Instrumenti Antichi (A. Cassella, clavicembalo and piano; H. Casadesus, viola d'amore; E. Nanny, contrabasso), interpreting antique music on the antique instruments, and classical music on the modern instruments.

January 31 and February 3—Two concerts by Quartetto Marteau (Henri Marteau, first violin; Eugène Reymond, second violin; Waldemar Pahnke, viola; Adolphe Rehberg, violoncello).

March 3—Concert, Ed. Risler, piano.

March 13 and 14—Two concerts by the Berliner Tonkünstler Orchestra (seventy men under the direction of Richard Strauss).

April 3 and 5—Two concerts, the London Trio (Simonetti, violin; Whitehouse, violoncello; Amina Goodwin, piano).

Many Italian theatres have opened with contrasting results; in almost the entire Emilia they whistled with abundance the artists and the operas. In Parma, the traditional theatre of the whistles, they expressed their sentiment in this fashion against two artists, both Spanish, Ainetto, the baritone, and Riera, the bass, in the "Vesperi Siciliani." Ferrara disapproved of the opera "I Lombardi," considering it old and out of place. In Pistoia, in "Gioconda," the baritone Belloni was whistled, together with the tenor Mastrobuno. In Venice, at the Theatre Rossini, they protested against Almansi, the soprano, and the tenor Tiorello; in Reggio hurricanes of whistles greeted Felice, the baritone. And these are some of the beauties of the lyric career!

The San Carlo de Napoli opens the carnival season with "Germania," with the soprano Febea Strakosh as Ricka; tenor Giuseppe Vignas as Fredrico Loewe, and baritone de Luca as Worms. Contrary to all expectation, the opera of Baron Franchetti was received coldly, the partisans of the old school of melodic opera disapproving of this magnificent spartito, and so it can be said to have been a semi-fiasco, notwithstanding the robust voice and fine artistic work of Febea Strakosh, de Luca's dramatic talent, or the delicate modulations of Vignas.

The same unhappy fate was in store for "Germania" at the Pergola in Florence, but in this case it was the artists who precipitated the public's protest, for the baritone Arcangeli and the tenor Colazza do not know other tones than the fortissimi.

Indescribable triumphs—tempests of applause—have attended the productions of "Rigoletto" and "Siegfried" at the Costanzi di Roma; "Rigoletto" at the Dal Verme, Milano; "Chopin" at the Fenice in Venice, and "Maestri Cantori" at the Comunale Giuseppe Verdi in Trieste.

In Rome, before an audience of diplomats and nobility, "Rigoletto" was sung with the following cast:

Gilda ..... Fanny Toressella  
Maddalena ..... Elisa Bruno  
Duca di Mantova ..... Enrico Caruso  
Rigoletto ..... Giuseppe Caruso  
Sparafucile ..... Ettore Boruchia

Signora Toressella is one of the few virtuose of pure singing—of the limpid trill, correct vocalization and noble emission of the voice. Elisa Bruno is a contralto with a ponderous voice that recalls the beauty of the 'cello' in her low tones, and the passionate song of the violin in the high ones. As to Caruso, he is the emperor of the tenors. You will hear him this year at the Metropolitan and then can judge for yourselves. Pacini has a big baritone voice of good quality.

"Chopin" was given with the sopranos Bice, Adami and Alice Zeppilli; tenor, Amedeo Bassi, and baritone, Corradetti. In Messina, at the Vittorio Emanuele, "Germania" was received with applause and good criticisms, and the success was due to the beautiful voice and histrionic ability of the baritone Adamo Gregoretti, who has a splendid presence, and a voice masculine, full of tone and flexible to all the modulations.

Not a day that passes in the musical calendar but some composer in the kingdom announces some project of his ardent imagination, or some work concluded after nights of indefatigable artistic labor. One of the most prolific announcers and projectors is the good Ruggiero Leoncavallo, who, encouraged by the immense success of his "I Pagliacci" in Paris, promises to put to music all the arguments of all the modern French poets and the ex-

quisite decadents of the Café Hachette. He announces two new operas, neither yet complete.

Franchetti, more prudent and serious, intends taking a journey to Greece, to collect impressions and harmonies applicable to the libretto of the poet Ferdinando Fontana, which is taken from the Greek tragedy, and is a fusion of "Edipo a Colono," with an episode of the war of the "Lette contro Tebe" and "L'Antigone." He also intends to produce another opera, upon the well known tale of "Guinevere and Lancelot." King Arthur will be the principal figure, and the action touches all the various episodes of the Knights of the Round Table. The author of the libretto will be one of the best theatrical writers in Italy, Angelo Orvieto.

Coronaro, professor of composition in the Conservatory of Milano, will present an opera in one act, based on the comedy of the great Venetian bard Goldoni; to be produced at the Fenice in Venice.

Maestro Cesare dall'Olio has finished an opera which is to be sung in the Dal Verme in Milano. It is entitled "Pasquina."

The Florentine Bacci will present for the first time in the Rossini of Venice an opera, the libretto of which is by the Neapolitan poet Golisciani, entitled "La Sirena."

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## MRS. CARL ALVES' SUCCESS.

**M**RS. CARL ALVES, the famous contralto, will enter her tenth year as solo contralto at the West Presbyterian Church this coming May. Since her retirement from active work as an oratorio and concert singer Mrs. Alves has devoted her time to teaching, and her success as a teacher has been truly wonderful. Mme. Isabelle Bouton, one of her pupils, has just closed a contract for a five weeks' tour in the spring and has numerous concert engagements with the best and largest organizations all over the country. Her recent appearances with the Arion Society, of this city, was a tremendous success and led to several other engagements. Miss Genevieve Finley, another pupil, made a hit in Boston in "The Country Girl." Miss Corinne Welsh, one of the most promising of her pupils, sang at a concert in St. John, N. B., recently and received the following press comment:

Heard for the first time in St. John, Miss Corinne Welsh made a most pleasing impression on her hearers. Her first notes were delivered with a clearness and sweetness which was captivating, and her selection, Verdi's "O Don Fatale," established her as one of the finest singers of the many which St. John people have had the pleasure of hearing. One of the great successes of the evening was the singing of this most gifted and talented lady.—The Gazette, St. John, N. B.

Miss Corinne Welsh made her initial appearance here last night, and with the first bars of Verdi's "O Don Fatale" established herself a favorite. Her rich contralto voice, with its liquid tones and creamy smoothness, is one of the finest ever heard here. Her numbers were all well chosen, and she contributed in a marked degree to the success of the concert.—Telegraph, St. John, N. B.

## Madame Blauvelt's Tour.

**M**ADAME BLAUVELT, who began last week, at the Bagby recital, her last concert tour here before going into grand opera at Covent Garden, is singing this week in Savannah and Charleston. She is the only American artist who has been engaged for the Grand Cycle Music Festivals to be given this spring through the Dominion of Canada, the special feature of which is the "Coronation Ode" and other late English festival successes, the conductor engaged for the entire series being the noted composer and leader Sir Alexander Mackenzie.

## Miss Edith Milligan to Play.

**M**ISS EDITH MILLIGAN, a pupil of Leopold Wolfsohn, will play at Frederick Reddall's concert, which will be given at the Pouch Gallery, Brooklyn, February 13.

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## NEW ORLEANS.

NEW ORLEANS, January 17, 1903.

**"RIGOLETTO"** was presented at the French Opera tonight with M. Mezy, who was superb. His duet with Mlle. Guinchan as Gilda after her escape from the Duke brought from the audience Bravos! After several curtain calls they were obliged to repeat it. This favorite—Mlle. Guinchan, won another triumph in her love song, which also had to be repeated. The Duke, as taken by M. de Mauroy, was well sung, and he shared in the enthusiasm of the evening. Mlle. Guinchan had to be warmed up to her part, but when she fairly entered into it her tones were true and pure, and her acting, as well as that of M. Mezy, was well done. The famous quartet was a feature of the evening, with Mlle. de Rambly as Madeline, and M. Bouxmann, with his magnificent voice, was good as Sparafucile.

Just why "Cendrillon" should be so popular is not quite clear. It is a crude production, with piping voices in the chorus and an omnipresent orchestra which detracts very much from the performance and the soloists.

The scenic effect is overdrawn in the terrace of Cinderella. The posy garden glares at you in such an embarrassing way that you almost forget the sweet singing of Mlle. Dantes in the role of Cendrillon.

Mlle. Guinchan as the Prince Charming well sustained her part, and her duet with Cinderella was one of the best things in the opera. Henri Dous as Pandolphe and Mlle. Courtenay in the small part of La Fée were well received. The ballet and the spectacular effect in the second act was good, the costuming elegant. The scene of the enchanted tree was too human, but it all pleases the people, and is ever greeted with a full house. The other operas given this week were "Lucia de Lammermoor" and "La Traviata," with an interlude by Madame Foedor, Mlle. Guinchan, M. Mezy and M. Bouxmann. This was given for the benefit of the Union Française School. "Romeo et Juliet" was given last Sunday.

There have been several interesting concerts during the week. The one given by the Independent Order of B'nai Brith on the night of January 12 was perhaps the best, and called out the largest audience.

The following program will show its character:

Overture, King Solomon.....	Tobani
Aria, La Coupe du Roi de Thule.....	Diaz
M. Mezy (first baritone of the French opera).	
Piano solo, Polonaise, op. 2, E flat minor.....	Chopin
Miss Nettie Leopold.	
Aria, Hymne d'Amour.....	Massenet
Madame Foedor (prima donna of the French opera).	
Grand aria, La Reine de Saba.....	Gounod
M. Bouxmann (first basso of the French opera).	
Intermezzo, Omar.....	Lorraine
Orchestra.	
Song, Le Cor.....	Fletcher
M. Bouxmann.	
Violin solo, Serenade Nadine.....	Gabriel Marie
Miss Mabel Cahn, accompanied by Miss Blanche Cahn.	
Duet, Mireille.....	Gounod
Mme. Foedor and M. Mezy.	

During the program the orchestra, under the leadership of Prof. Geo. L. O'Connell, interspersed attractive selections.

It may seem strange to people away from New Orleans that most of these concerts are followed by dancing. Another of this character was given tonight. It was a musicale tendered Mrs. Wid. A. F. Vaurigaud by her pupils of the academy and her artist friends. It was under the management of Hon. L. Grunewald, Hon. P. A. Capdau, Dr. S. M. Fortier, Lyle Saxon, C. Louque, Willy Grunewald, Loys Charbonnet, A. J. Medine, P. Garcia, T. P. Vaurigaud, A. Reinecke, E. Larose, Arthur Charbonnet, Loyd Charbonnet, Guy Buisson, Paul Ducoing and P. Duplantis.

There are countless musicales given in New Orleans of

a very high order, which are not open to the public. One of these I had the pleasure of attending on Wednesday at the home of Mrs. Dupuy Harrison, on Ursuline avenue. It was an informal afternoon to her friends, and she was assisted by some of her pupils and outside artists.

Among her pupils there was the clearest enunciation it has been my good fortune to hear, and the universally beautiful voices heard cannot be passed by unnoticed. With the exception of one song, the entire program was in French, as follows:

Song, Ave Maria.....	Saint-Saëns
Mlle. Finette Reinecke.	
Duo, Mignon.....	Thomas
Mlle. R. et S. Momce.	
Souvenir.....	
Mlle. Jeanne Larose.	
Piano solo, Nocturne.....	Leschetizky
Mlle. Y. Guenard.	
Fleurs des Alpes.....	
Mlle. Alice Bory.	
Song, Les Saisons.....	
Mlle. M. Feurat.	
Song, Crois Moi.....	
Mlle. Lilia Salam.	
Piano solo, Valse de Concert.....	Wieniawski
Miss Niside Louque.	
Song, Sambrers.....	Chaminade
Mlle. A. Grima.	
Piano solo, Gazouillement de Printemps.....	Sinding
Mlle. Dufilio.	
Song, Amoureuse.....	Massenet
Mlle. Finette Reinecke.	
Song, Prière.....	Gounod
Mlle. Stella Labarthe.	
Song, Sweet Dreams.....	Bischoff
Mlle. L. Halsey.	
Song, Le Cid.....	Massenet
Mlle. Briegue.	
Song, Hérodiade.....	Massenet
Mme. L. Harrison.	
Piano solo, 3me Ballade.....	Chopin
Mlle. Boissonneau.	

On both these programs will be noticed the predominance of vocal music; to counteract this, or rather, balance it, the following announcement has been issued:

"Realizing the disadvantages under which the students and lovers of instrumental music in this community labor, it has been decided to give a course of four musicales during the months of January, February, March and April, at the residence of Mrs. Harry Howard, No. 3513 St. Charles avenue, under the auspices of the following ladies: Mrs. Henry Preston, Mrs. Harry Howard, Mrs. B. K. Miller, Mrs. Thomas, Mrs. John Elliott, Mrs. I. W. Scott, Mrs. P. M. Westfield, Mrs. I. L. Lyons, Mrs. William O'Donnell, Mrs. Edgar Farrar, Mrs. Jos. Carroll and Mrs. Alfred LeBlanc.

"The programs will consist of some of the best examples of the classic and modern composers' art. The first and second concerts will be given by the Beethoven String Quartet, composed of Messrs. Kaiser, Wehrmann, Solomon and Watt. The third and fourth by Mme. Marguerite Samuel."

Mrs. Howard is also responsible for the opportunity that will be given the people of this city to hear the cellist, Miss Elsa Ruegger, February 6, and again her home will be thrown open to the public.

On the 19th the New Orleans Choral Symphony Society will begin its rehearsals at Sophie Newcomb College. Nearly 200 voices have been secured, and they will at once take up Mendelssohn's "Athalia" and Haydn's "The Heavens Are Telling." Mr. Dunkley has been spending much of his time trying voices and giving other tests of eligibility for membership, and is very much encouraged over the prospects of the organization.

## Mr. Wood in "The Creation."

RUSLING WOOD, the baritone, sang in "The Creation" with the Mount Vernon Choral Society last Friday.

## THE DANNREUTHERS AT FLUSHING.

THE Dannreuther Quartet, of New York, assisted by Mrs. Gustav Dannreuther, pianist, gave a concert in the League Building, at Flushing, L. I., Wednesday, January 14. A cultured audience was present to enjoy the following delightful program:

Quartet, op. 96, in F major (American).....	Dvorak
Nocturne.....	van Goens
Scherzo.....	van Goens
Mr. and Mrs. Dannreuther.	
Andante Cantabile.....	Tschaikowsky
Moment Musical.....	Schubert
Auf Flügeln des Gesanges.....	Mendelssohn-Liszt
Valse Caprice.....	Schubert-Liszt
Mrs. Dannreuther.	
Liebeswerbung.....	Becker
Rondo.....	Bocherini
Emil Schenck.	
Quintet, op. 44, in E flat major.....	Schumann
For piano, two violins, viola and 'cello.	

The members of the Dannreuther Quartet are Gustav Dannreuther, first violin; Henry Hess, second violin; Josef Kovarik, viola; Emil Schenck, violoncello.

An extended review of the concert written by the Rev. C. W. Knauff, an accomplished critic, was published in the Flushing Journal. Extracts from this criticism are appended:

The occasion was the third Franklin musical, held at the League Building, on Wednesday evening, January 14. The performers were the justly famed Dannreuther Quartet, now in its seventeenth season of artistic service.

At its initial concert in Flushing, after the Dvorak Quartet, Mr. Dannreuther played two solo numbers for the violin to an admirable accompaniment furnished by his wife, a gifted pianist. Our people know the broad, vocal, suave tone that Mr. Dannreuther brings out of his instrument. They recognized his achievement, and insisted upon an additional number, which was granted.

Thereafter the Quartet played, upon muted strings, "Andante Cantabile," by Tschaikowsky, and "Moment Musical," by Schubert. The first showed the unalloyed invention of the Russian composer. The familiar Schubert movement was interpreted with dainty grace.

Mrs. Dannreuther played, piano solo, Liszt's transcriptions of a Mendelssohn song and a Schubert valse. Her performance was characterized by musical quality and great delicacy—for example, in the upper arpeggio accompaniment, so subordinated, so soft and smooth, that the melody in middle register could stand out in clear foreground.

Next came two solos upon the 'cello, given by Emil Schenck. Applause was so long and loud that Mr. Schenck offered in addition a finished rendering of the Schumann "Träumerei."

Last and greatest of all was a masterly reading of the always noble work, the Schumann Quintet, op. 44, in E flat major. Much beloved it is, in some places familiar, but not here. Even where well known it is liked all the better. It is one of those imperishable creations that improve upon closer acquaintance. If heard more than once new attractions are revealed; in it there are moments of serene beauty; there is throughout the light that shines from the burning of the fire of genius. It is one of the thoughts that cannot die.

The players were all in mood for high achievement. Mr. Dannreuther, by his tempi and his shadings, gave a vivid and impressive reading. The second movement depicted the mood of a march that might be trodden by goblins in elfland. The brilliant scherzo was taken at a startling pace, which yet was unaltered. Here, as in other parts of the great work, the fair pianist covered herself with glory. Her brilliant and yet smooth execution was in perfect accord with the remaining performers. Her sure accent and firm rhythm led off at many fresh beginnings. Whenever Schumann wrote serious piano music he penned that which he himself could play, or that which suited the capacity of his wife, the gifted Mme. Clara Schumann. Hence the piano parts of his scores make strong demands upon the player. These were met and amply satisfied by the accomplished pianist of Wednesday evening. Mrs. Dannreuther is a phenomenally successful performer in ensemble.—Flushing Journal, January 15, 1903.

## Miss Mead a Popular Artist.

MISS OLIVE MEAD, the violinist, has been so busy filling her engagements in the East that she has been unable to fill a number of Western engagements until the early spring, with the exception of Cincinnati, where she will play with the Van der Stucken Orchestra on February 6 and 7. She will leave for the Pacific Coast early in the spring, and will play in San Francisco April 10, and from that time on she will play at different points on the Pacific Coast.

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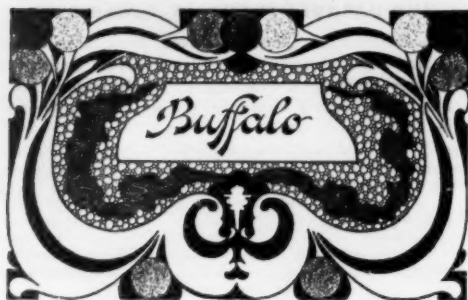
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BUFFALO, January 23, 1903.

**T**HE Elmwood School of Music, which was opened for instruction on January 12, started under very favorable auspices, and so many were the applications for admission to the various classes, that it was found necessary to secure a teacher of the flute in addition to the following corps previously engaged.

Charles Franz Posty, late of the Wiener Conservatorium, will have under his direction the department of piano, theory, harmony, counterpoint and composition. The orchestra and band instruments are also under the direction of Mr. Posty, Mr. Kronder and Mr. Kiensi. They will have the valuable assistance of Mrs. Lillian J. Reed, a pupil of Carl Faeltel, and a graduate of the New England Conservatory of Music.

The violin department is under the able direction of Julius Singer, a pupil of Leopold Lichtenberg. That he is a teacher of remarkable ability is proven by the splendid work he is doing in George Bagnall's School of Music.

Miss Marie Miller, who is the soprano soloist of the Richmond Avenue Church, will have charge of the vocal department. She will be assisted by Miss Louise Christine Scheer, an alto soloist, a member of the choir of St. Paul's Cathedral.

Signor Ragone will give instruction on the harp. The mandolin, banjo and guitar will be taught by Anthony Schmidt, Jr., and Miss Bertha Smith, both of whom are well and favorably known in musical circles.

The lessons in elocution, dramatic expression and physical culture will be conducted by Miss Edna Sprague, a graduate of the Emerson School of Oratory, Boston.

J. L. France, whose fine pictures have attracted so much attention in this country and France, will have full scope for the display of his talent and ability in conducting the art department. Heinrich von Nettlebladt will teach languages and literature. His associate in these important studies will be Miss Jeannette Stoddard Wendell.

Our city is chiefly noted as an industrial and commercial centre. Its growth has been rapid in all financial enterprises. Boston, New York and Chicago have outstripped us in the promotion of the fine arts. But Buffalo is improving, and will eventually take her rightful place as an art centre. Among the competent teachers who are helping to produce this result are Mr. and Mrs. Frank Davidson, of Linwood avenue. When their pupils go abroad for further instruction they have nothing to unlearn.

Miss Marta Millinowski (daughter of Count Millinowski, of Germany, but who resides here) was one of ten who passed a brilliant examination, entitling her to enter the Hoch Schule. Her training in America qualified her to compete successfully with foreign pupils. The

Davidsons have reason to feel proud of her success. It is their intention to give a series of Richard Strauss recitals. The poem, "Enoch Arden," will be given some evening, with its incidental music.

Mr. and Mrs. George Szag will by request repeat their series of piano and violin recitals in their Elmwood avenue home, "Six Evenings with Great Composers." At each recital some vocalist will assist. The first recital will occur on January 29.

Joseph K. Hartfeur, who is director of the Teck Theatre Orchestra, accomplishes good results, though limited to ten men. He is himself a fine musician, an excellent violinist, and an enthusiast who for three years had a large orchestra of his own. Every Sunday night first class concerts were given at the German-American Hall. The concerts were highly praised and well attended, still it was not a paying venture, and so Mr. Hartfeur wisely abandoned it, and now is fully occupied with his large class of pupils. This week while "Sky Farm" is at the Teck the following program will be given:

With Flying Colors, March.....	Missuch
Overture, Bohemian Girl.....	Balfe
Waltz, Puppenfee.....	Beyer
The Watch on the Rhine.....	Wilson
Chadakov March.....	Danielson

The twenty-third of the Pop concerts was a most enjoyable one, the audience very large and applauding so often that the concert lasted over two hours, the program being lengthened by six or seven encores and a number of recalls. The program follows:

March Promenade.....	Thomas
Overture, Mignon.....	Thomas
Two English dances—	
Pastoral Dance.....	—
Merry-makers' Dance.....	Germain
Nocturne in G major.....	Chopin
Two etudes—	
Polonaise in B flat.....	—
Scherzo in C sharp major.....	—

Reverie, Amoureuse.....	Krafft
The Midgits.....	Eilenberg
Funeral March of a Doll.....	Gounod
Barcarolle in G major.....	Rubinstein
Waltz in A flat.....	Rubinstein
Volklied.....	Hambourg
Rhapsodie No. 6.....	Liszt

The orchestra played unusually well; the Mignon Overture is always well received. Fred Krafft, a member of the orchestra, must have felt gratified by the applause which greeted him when he took the baton to direct the playing of his "Amoureuse." It was serious and melodious, and it was evident that Mr. Krafft's knowledge of instruments was correct in his full scoring for the orchestra. So great was the applause that a part of the composition had to be repeated. Another local musician, Mr. Sticht, was represented on the program in a bright march, called "Floral Fete."

The encores given by the Philharmonic were: "On the Piazza," "Under the Bamboo Tree" and "Pan Americana." Mr. Lund's "Wedding Music" was the favorite.

Mark Hambourg's work as the soloist, of course, excited admiration and enthusiasm beyond bounds.

Miss Eleanor M. Dambmann, contralto soloist of St. Paul's Cathedral, will sing at the concert Sunday, February 1.

VIRGINIA KEENE.

## LOS ANGELES NOTES.

LOS ANGELES, Cal., January 17, 1903.

**T**HE Eugene Cowles Concert Company, composed of Eugene Cowles, basso; Miss Elizabeth Blamere, soprano; Miss Clara Farrington, violinist, and Walter A. Pyck, pianist, are touring the Pacific Coast under the management of Blanchard & Venter, of Los Angeles. Their tour began December 19, ending January 24, every night during the interval being filled, and a number of matinees. Two concerts are to be given in Los Angeles on the 19th and 23d respectively, and two in Pasadena.

Mrs. Calvert Wilson entertained a goodly number of musical people at her home on Bush street, New Year's night, in honor of her sister, Mrs. Hillman Smith, of San José, and the Laurel Quintet, a pleasing musical organization from the same city, which was in attendance at the State Teachers' Convention.

Dr. and Mrs. W. W. Beckett entertained a large number of physicians and their wives and other friends with a musical at their home January 7. Those participating in the program were Miss Blanche Rogers, pianist; Mrs. Wuerker, Mrs. Le Sage, Mrs. Bellman, Miss Richards, Mr. Weyl, vocalists, and Oscar Werner, violinist.

Edward MacDowell's concert appearance in this city, December 30, was a matter of unusual interest to the musical fraternity here. The compositions of the eminent American composer, orchestral as well as piano and vocal, are familiar to our concertgoers, and Mr. MacDowell's reputation as a pianist is such that his program, composed in part of his own works, made his performance doubly interesting. He was greeted by an appreciative and flatteringly large audience of music devotees and music lovers.

The Bostonians recently closed a season of very successful opera at the Los Angeles Theatre. The operas presented were "Robin Hood" and "Maid Marion."

## A Chamber Music Concert.

**M**ISS ALVINA FRIEND, pianist; Bernard Sinsheimer, violinist, and Paul Kefer, cellist, gave the first of two chamber music concerts at the Waldorf-Astoria Tuesday evening, January 20. They were assisted in a fine program by William A. Wegener, tenor; Alexander L. Sinsheimer, second violin, and Arnold Volpé, viola.

The Rubinstein Trio in G major was played as the first number by Miss Friend, Mr. Sinsheimer and Mr. Kefer, and in the performance the artists gave great pleasure to the audience. Mr. Wegener sang three songs by Schumann—"Frühlingsnacht," "Du bist wie eine Blume" and "The Two Grenadiers"—and Schubert's "Erk König." César Franck's Quintet for piano, two violins, viola and violoncello, was the other ensemble number.

The second concert will be given Thursday evening, March 5.

## From a Youthful Critic.

**T**HE New York Herald printed a news item last week about a poor little lad named Oscar Muller who sang Mascagni's "Intermezzo," and then fell dead.

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## MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., January 17, 1903.



R. AND MRS. W. M. CROSSE have returned from a month's sojourn in New York, where they enjoyed the many treats of music and dramatic art. They will give a series of individual recitals in Minneapolis and other cities of the Northwest, beginning in February. Mr. Crosse gives his eighth Bach recital next week. The program will be selected from the miscellaneous works of this great master, and will include the Sonata in D minor, the Chromatic Fantaisie and Fugue and the Italian Concerto.

The next regular meeting of the Ladies' Thursday Musicales will be held on Thursday at the Unitarian Church. The composers represented are Brahms and Saint-Saëns. The program is as follows: Two pianos, "Variations on Theme by Beethoven" (Saint-Saëns), Miss Blanche Strong and Miss Jean Wakeman; duet, "The Gypsies" (Brahms), Miss Myn Stoddard and Miss Mabel Rounge; song, "Printemps qui commence," "Samson and Delilah" (Saint-Saëns) ("Fair Springtime Beginning"), Mrs. C. W. Gardner; piano, "Rhapsodie," op. 79, No. 2 (Brahms), Miss Edith Wines; song, "Bell Song" (Saint-Saëns), Miss Myn Stoddard; violin and piano, Sonata, op. 100 (Brahms), allegro amabile, andante tranquillo, allegretto to grazioso, Mr. and Mrs. Carlyle Scott; songs (a), "Liebestreu" ("Faithfulness"), (b), "Wiegenlied" ("Cradle Song") (Brahms), Edna Chamberlain Randall; quartet (a), "Lullaby" (Brahms), (b), "Goodnight" (Goldberg), Miss Elizabeth Brown Hawkins, Mrs. T. D. Bell, Miss Mabel Otis and Mrs. Floyd S. Muckey.

Willard Patten will give a private reading of his latest work, "Footsteps of a Nation," some time this month. The words of the composition are by George Bertrand, the well known local architect. Some of the most prominent soloists will sing the solos, and a double quartet will give the chorus.

Hermann Zoch, the talented pianist of Minneapolis, will give his sixty-first piano recital Tuesday evening, January 27, in the Unitarian Church. The program will be made up of some of the most time tested works from Handel to Grieg.

The opening meeting of the Ladies' Thursday Musicales will be given February 6 in the First Baptist Church, when an interesting program will be presented.

Miss Francesca Bendeke, the young violinist, after a number of years in Europe studying, made her first public appearance in Minneapolis Friday evening at Plymouth Church before a large audience. Miss Bendeke has much talent, expression, fullness of tone and breadth of bowing. She played Saint-Saëns Concerto in B minor. Miss Bendeke was assisted by Miss Esther Osborn, soprano, and Miss Constance Osborn, pianist. Miss Esther Osborn sang Strauss' Serenade and the familiar aria from

Weber's "Der Freischütz." Miss Constance Osborn opened the program with a double number, a Schumann "Nachtstueck" and Chopin Scherzo. Miss Bendeke and Miss Osborn gave a fine performance of Grieg's Sonata, op. 8, which was encored. Miss Edith Abell was a sympathetic accompanist.

The members of the senior class, piano and oratorical departments of the Johnson School of Music, Oratory and Dramatic Art will give a recital Thursday evening in the school auditorium. Miss Grace Golden will assist in the program, and others who will take part are Olive Francis, Lillian Taft, Clara Rohn, Markie Christiansen, Nellie Nolan, Isabelle Hendrecks, Minnie Weidman, Ruth Trabert, Josephine A. Hansen, Katherine Eichten and Clara Kreidman.

Minneapolis violin lovers are promised a treat Wednesday evening, January 21, when Ole Theobaldi will be heard in concert at the Swedish Tabernacle.

At Wesley Church, Sunday morning, Mrs. Maud Ulmer Jones will sing "Adore and Be Still," by Gounod; Carl Reidelsberger will give a special violin solo, "Romance," Rubinstein; Miss Gertrude Sans Souci will preside at the organ; prelude, "Sanctus," by Gounod; postlude, "Grand Chorus," by Handel.

Mrs. Carlo Fischer and John Parsons Beach will give "Enoch Arden," with the Richard Strauss musical setting, at Red Wing, the latter part of the month.

Miss Ednah F. Hall, soprano, a member of the Ladies' Thursday Musicales, also a member of the faculty of the Johnson School of Music, has been invited to coach the University Glee Club.

## Mrs. Ellison's Musicales.

MRS. J. S. ELLISON gave a musicale at her residence, 56 West Ninetieth street, recently, at which a number of clever artists contributed a delightful program. The compositions played and sung during the afternoon were:

- Violin solo, Romanza, op. 42.....Max Bruch  
Fred. W. Schalscha, accompanied by Henry Levey.  
Piano soli—  
Sea of Peace, op. 55 (A. D. 1620).....MacDowell  
Czardas, op. 24.....MacDowell  
Etude, D flat.....Liszt  
Miss Ida I. Bremen.  
Songs—  
Pensée d'Automne.....Massenet  
Kypris.....Holmes  
Mrs. Emma Aron, accompanied by Mrs. J. Hirsch.  
Violin soli—  
Abendlied.....Schumann  
Two Hungarian Dances.....Brahms-Joachim  
Fred. W. Schalscha.  
Songs—  
Se tu m'ami, se sospiri, 1710-1736.....Pergolesi  
Aus meinen grossen Schmerzen.....Franz  
In the Boat.....Grieg  
Little Swallows.....Madame Skabo  
Miss Rebecca Mackenzie, accompanied by Madame Renard.  
Piano soli—  
Etude, D flat, op. 35.....Chaminade  
Polonaise, A flat, op. 53.....Chopin  
Miss Ida I. Bremen.

## THE MacCARTHY RECITAL.

Her recital in Mendelssohn Hall Thursday afternoon Miss Maud MacCarthy, the rarely gifted Irish violinist, established herself as an artist of more than merely respectable rank. She possesses the three essential T's of the virtuoso—tone, technic and temperament. She is blessed, too, with exceptionally correct musical instinct, with a sense of rhythm extremely rare in women, and last, but by far not least, with a bow arm agile, strong and graceful.

The Beethoven Sonata in C minor, op. 30, for piano and violin, opened the interesting program. Arthur Whiting played the piano part, but strangely enough he proved to be the lesser partner of the musical firm. Miss MacCarthy took the lead on all occasions, indicated the tempi and accents, and gave the whole performance force and vitality. All graduates of the London Royal Academy of Music are first rate chamber music players, and the little Irish violinist is no exception to this rule.

The Saint-Saëns Concerto was in every particular an admirable performance. The dramatic first movement revealed breadth and sincerity, the andantino was sung with tenuous and multi-colored tone, and the martial finale enabled the player to display to full advantage her firm grasp of chords, her expert command of the bow, and her nimble and accurate fingers. She was rewarded with unmistakable evidences of popular favor.

The "Airs Russes," by Wieniawski, afforded Miss MacCarthy further opportunity for technical display, and she gave a brilliant exhibition quite à la Kubelik. Her double stopping and her harmonics were particularly happy. The applause made imperative several encores.

Mr. Whiting gave a dry reading of several pieces by Brahms. A course of Chopin and Liszt would do him much good just now. Max Liebling's accompaniments to the violin numbers were exceptionally artistic.

## Electa Gifford in Kansas.

WHEN Electa Gifford sang in Emporia, Kan., recently, the Gazette said:

Albert Taylor Hall was well filled last evening to listen to the song recital by Miss Electa Gifford, assisted by William Allen Schofield, accompanist. The program consisted of three groups of songs, and for an entertainment consisting entirely of one kind of music was undoubtedly interesting.

The feature of the evening was the reception tendered Miss Gifford by the Monday Music Club at the residence of its president, Mrs. Kate Jordan Hewitt, after the entertainment. At the reception most of Emporia's musical and social leaders were present, and the guest of the evening was greatly pleased with the courtesy extended.

## One Opinion of Burmeister.

THE appended paragraph refers to Richard Burmeister, who soon leaves New York to assume his new place in Germany:

Richard Burmeister, of New York, who was the piano soloist of the Maine Music Festival of '99 and 1900, has accepted an offer from the Royal Conservatory of Music in Dresden, Germany, to become head instructor of the piano department. Mr. Burmeister has become widely known in this country as a pianist of brilliant attainments and a fine musical sense. He has been especially proficient as an interpreter of Liszt's works, which fact he amply demonstrated at the Maine Festival concerts. He is also known as a composer of considerable gifts.—The Journal, Lewiston, Me., January 12.



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## MISS PAULA RALPH.

MISS PAULA RALPH, a favorite and very handsome German opera singer, is here in New York visiting friends. There was no flourishing pen from press agent or manager to herald her coming. Nevertheless, she is here, and before the season ends expects to sing before New York audiences. Many Americans have heard Miss Ralph abroad during her engagements with the opera companies at Frankfurt-on-the-Main, Hamburg, and also at Covent Garden, London.

Miss Ralph, an Austrian by birth, received her musical education as well as training for the operatic stage from Victor Rokitsky in Vienna, and Signora de Ruda in Berlin. She made her first appearance with the opera company at Breslau, and then followed engagements at Bremen, Altenburg, Frankfurt and Hamburg. It was in Hamburg that the late Sir Augustus Harris heard Miss Ralph, and so impressed was he with her beautiful voice and histrionic ability in leading Wagnerian roles that he there and then engaged her for Covent Garden. Miss Ralph sang under the management of Harris in London for four successive seasons. She won some of her greatest triumphs as Elsa in "Lohengrin," Elizabeth in "Tannhäuser," Senta in "The Flying Dutchman," and Sieglinde in "Die Walküre." So much for Wagner. In other operas Miss Ralph delighted the critics and public in dramatic parts like Valentine in "Les Huguenots," as Marguerite in "Faust," as Recha in "The Jewess," and Leonora in "Trovatore." Like most singers trained in Germany, Miss Ralph has studied many roles, and consequently her repertory is extensive. For a time she filled the position of ducal court singer at Saxon-Altenburg.

During her stay in London Miss Ralph sang at brilliant concerts arranged by Mottl and Siegfried Wagner. The London critics wrote in unqualified praise of her singing both in opera and concert. Her German criticisms would fill many scrap books, but for the present the appended will suffice to show something of her success in the Fatherland:

At the first performance of "Fedora," at the Brunn City Theatre, Fräulein Ralph in the title role gave an excellent, artistic performance. She is fully equal to all the demands of her arduous role.—Neue Freie Presse, May 10, 1900.

Yesterday "Trovatore" was given at the Opera House, and Fräulein Ralph took leave of the Frankfurt public in the part of Leonora. The crowded audience and the numerous floral tributes and laurel wreaths proved to the departing singer that her talent and charming personality enjoyed here true appreciation.—General Anzeiger, Frankfurt, August 27, 1898.

Fräulein Ralph in Brunnhilde presented a figure of nobility, artistic dignity and distinguished, fascinating repose. Both artists reproduced the scene, so grand musically and dramatically, with admirable art and ever increasing effect. She was greeted at the end with stormy applause.—Brunn Staats-Zeitung.

Fräulein Ralph, who performed the title role in her excellent style, and in the passionate, emotional duet of the second act rose to a higher dramatic level, especially bringing out the delicacy of the expression, was at the conclusion of the act warmly applauded, recalled and honored by a real shower of flowers and numerous laurel wreaths. This spontaneous ovation is the best proof of the profound appreciation the artist, now unfortunately about to leave us, enjoyed. Fräulein Ralph's place will not be easily supplied; she possesses rare, noble gifts both as singer and actress.—Brunn Makrisch-schlesischer Correspondent, June 1, 1900.

In today's performance of "Fedora" Fräulein Paula Ralph takes leave of the Brunn public. She is a singer distinguished by an unusual rich vocal organ, excellent schooling, finely nuanced play, as well as by her zeal. Our opera ensemble suffers a severe loss by the departure of this artist. She is a kinswoman of the late Capellmeister Rottenberg, and after receiving her first musical training at her home, Bukovina, she devoted herself to a stage career, where she won many laurels. From the City Theatre of Frankfurt, where she labored with success two years ago, she was called by Director Lechner to Brunn. She had previously been engaged in Breslau, Bremen and Hamburg, and has repeatedly sung in the Covent Garden season at London. She is also honored by the Court of Saxony with the title of Kammeränger. Fräulein Ralph at the conclusion

of the season goes to New York to fulfill an invitation from musical circles there, and at the beginning of the season of 1901 will fulfill a new engagement at the Hamburg City Theatre.—Brunn Makrisch-schlesischer Correspondent, May 31, 1900.

A special interest was the Gastspiel of Fräulein Paula Ralph. We lately learned to know the artist in the part of Leonora, and yesterday the lady again displayed in the best light her grand, well schooled resources. Her beautiful, ever soft soprano showed itself thoroughly capable of modulations and thoroughly responsive in its vocal powers of expression to all the emotions of the artist's soul. The Prayer of Elizabeth in the third act, with its perfect purity of intonation and great expression, marked the high point of her musical achievement, while her delightful play in the finale of the second act reached the climax of her no less admirable dramatic talent. We hope to hear her again at Senta.—Kiel newspaper.

Yesterday the opera presented as Gast Paula Ralph, of the Hamburg City Theatre. Fräulein Ralph, who yesterday sang Elizabeth, has good vocal material and beautiful, artistic means for scenic representation. In such scenes as that of the second act, where the lyric tone prevails, Fräulein Ralph seemed to be more in her element than in the highly dramatic passages. Altogether it was the sympathetic performance of a gifted artist to whom one willingly bestows applause.—Kiel Journal.

Paula Ralph, in her perfect rendering of the songs of Schubert, Jensen and Kos, proved that she is an admirable concert singer. She was applauded till she had to give an addition. As Fedora her voice and her grand art triumphed.—Brunn.

Fräulein Ralph's voice is an excellently schooled soprano, which obeys her in all positions, even in the doubled lined octave. Her style of singing and playing displays the ripe artist who with all her soul is devoted to her task.—Hamburg.

Fräulein Ralph had great success. She developed especially in the Torture Scene of the last act striking, penetrating talent in her play. In singing the artist preserved her beautiful moderation, not without at times rising to unwonted passion.—Exchange.

Paula Ralph sang Leonora in "Il Trovatore," and gained the sympathy of the public at once. We soon felt the impression that we were in the presence of a gifted and thinking artist, so soulful was her vocal expression in the scenes of Leonora's unutterable love, as in those of deep, heartrending grief, so true to the situation was her play throughout. Her soprano is sympathetic, and for the parts assigned her of sufficient compass and power.—Bremen.

Fräulein Ralph, the admirable prima donna of the Hof Theatre, won high praise as Recha. We enjoyed with even new pleasure her beautiful vocal style and the clearness and sureness of every phrase.—Darmstadt.

## Miss At Lee's Engagements.

MISS CAROLINE C. AT LEE and Porter F. At Lee, pupils of Mrs. Henry Smock Boice, sang at the home of General Plume in Newark, Thursday evening, January 15. Miss At Lee sang Liza Lehmann's "Guardian Angel" and three songs by Chadwick, "The Danza," "Thou Art Like Unto a Flower" and "The Dandelion." Mr. At Lee sang Hubay's "Had a Horse" and Jewell's "Slumber On." Mr. and Miss At Lee also sang Ethelbert Nevin's duet, "Maying." Miss At Lee sang the role of Germaine in the "Chimes of Normandy," which was given at the Jersey City Athletic Club Monday and Tuesday of this week.

## The Morris Piano School.

THE MORRIS PIANO SCHOOL, 201 West Eighty-first street, is enjoying a season of continued prosperity. Teachers and pupils alike are enthusiastic over their work, and splendid progress is being made as a result. The "daily practice" system of instruction is in use at this school.

## Recital of Madame Crane's Pupils.

AN evening of music will be given by the pupils of Mme. Ogden Crane in the Myrtle Room of the Waldorf-Astoria Wednesday, February 4. An unusually interesting program is expected and several new voices are to be heard.

## NOTICES OF SAAR'S QUARTET.

It is not often that the critics of the New York daily papers agree in their opinions after hearing a new composition. An exception to the usual order of things followed the first public performance of Louis V. Saar's new piano Quartet. Extracts from their criticisms are appended:

The composition has many admirable elements. It is a frank, unaffected proclamation of its composer's artistic ideals. To Mr. Saar melody still has its primitive place in the musical world, and form is its proper vehicle. Modern harmony, too, has its rights, but he does not believe that the ear needs to be brutally assaulted in order to awaken interest. He believes, evidently, that modern conceptions of an art work require that unity be impressed upon the observer by devices which shall perforce fall into the cognizance of all but the idly careless; but he will not disturb logic and symmetry to gratify those who think that classic forms have lived out their day. He has ideas, feeling, conviction and technical skill, a sense of beauty and propriety in all the departments of composition, and his quartet, without disturbing conventions, is a thing of beauty. It met with warm appreciation.—The Tribune.

The traits of Mr. Saar's quartet which were most patent were its immense buoyancy of spirit and its firmness of construction. Next to these stood the abundance of opportunity offered to all of the players. This is, indeed, a quartet, not a piano solo with string commentaries. Perhaps in his anxiety to raise the violin, viola and 'cello to equality with the most sonorous of his four instruments the composer has pushed the piano a little too far into the background; but that is an amiable error, if it be one at all. The piano is not without an important share in the work, but the most ingratiating music is given to the three bowed instruments, which are kept singing nearly all the time.

Close as the workmanship of the quartet is, there is no stiffness in it. The music flows with admirable freedom and spontaneity, and there is not a dry moment in the composition except just before the close of the slow movement, where the composer for a moment seemed to be at a loss, and again in the beginning of the finale. The first movement is a gem in thought and treatment, and its sureness of style speaks volumes for Mr. Saar's progress in his art. On the whole, this quartet is an honor to its writer and a credit to local musicianship. It is sound in manner, interesting in matter and inspiring in performance. Furthermore, while it may be possible that experts can trace evidences of Mr. Saar's study under Brahms in the work, it is on the whole not imitative, but quite his own.—The Sun.

It is full of ideas, and the writing is of truly uncommon skill and effectiveness. Mr. Saar has not fallen into the frequent error of making his piece one for the piano with string accompaniment; indeed the piano plays a somewhat conspicuously secondary part in much of the ensemble, and the statement and development of the thematic material is skillfully divided among all the instruments. Mr. Saar's ideas are musically beautiful, plastic in their nature, and his use of them is fertile in resource. He has written clearly and logically in respect of form through all the four movements, and his work shows a sure touch, a certainty of purpose and a maturity of style that will go to confirm and establish his reputation as a composer.

The quartet is brilliant and effective. It "sounds," and the moments are few in which it does not enchain the hearer's attention and kindle the imagination. It was good that Mr. Mannes brought out this most creditable piece and that he and his companions played it in a way to set it forth in a most favorable light.—The Times.

The feature of the program was a new quartet for piano and strings, composed by Louis Victor Saar, a resident musician.

Mr. Saar has taken a prominent place among composers with his works for the voice. The opus played last evening gives him equal standing in chamber music. The quartet is fresh and spiritedly individual in its themes, spontaneous in matter and scholarly in writing. The adagio is delightful in its effective contrasts and the scherzo is irresistible in its rhythmic originality.

Miss Katherine Ruth Heyman was most efficient as the assisting pianist.—The World.

## Carl Venth.

CARL VENTH, the violinist, will play at a concert in Wissner Hall, Brooklyn, on February 18, and will give a pupils' recital in the same hall the last week in February. His song cycle "Hiawatha" will be sung at the residence of Dr. F. L. Humphreys in Morristown, N. J., the first week in February. The Venth-Kronold Quartet and Julian Walker, the basso, gave a concert at Norwalk, Conn., January 21. The quartet will play at Englewood February 9, and at St. Ann's Academy, Albany, N. Y., February 12.

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## THE APOLLO CLUB CONCERT.

**T**UESDAY evening, January 20, the New York Apollo Club gave the first concert of the season, and at the same time introduced the new conductor, S. Archer Gibson, to a large and friendly audience. Now in its eleventh year, the Apollo has experienced the usual vicissitudes that beset organizations of its kind. The club has enjoyed successful seasons and it has also known what it is to lack patronage. But present indications are full of encouragement for the future. A few more rehearsals under the new leader will enable the club to sing better than it did last week. Mr. Gibson seems very much in earnest, and if the members respond to his efforts they are sure to raise the standard for artistic singing.

At the concert the club was assisted by Miss Anna E. Otten, violinist; Miss Cecilia Niles, soprano, and three accompanists—Miss Kate Stella Burr, Miss Clara A. Otten and Frank Miller. Percy Hemus, a member of the club, sang a group of songs.

The program included:

Rhine Wine Song.....	Ries
Ab, Once I Dreamed.....	Herrmann
The Apollo Club.	
Elegy.....	Bazzini
Zapateado.....	Sarasate
Miss Anna E. Otten.	
Miss Clara A. Otten at the piano.	
O Fair, O Sweet and Holy.....	Cantor
The Apollo Club.	
Dich Theure Halle (Tannhäuser).....	Wagner
Miss Cecilia Niles.	
Miss Kate Stella Burr at the piano.	
Break, Break, Break.....	Goldbeck
To the Genius of Music.....	Mohr
Fantata for men's voices, with soprano solo.	
Miss Cecilia Niles and the Apollo Club.	
Lotos Flower.....	Schumann
Had a Horse.....	Korby
Wiegenlied.....	Schubert
Percy Hemus, baritone.	
Polonaise, D major.....	Wienawski
Miss Anna E. Otten.	
Miss Clara A. Otten at the piano.	
Hymn to Right.....	Beethoven
Good-by.....	Tosti
The Apollo Club.	

The club did its best singing in "O Fair, O Sweet and Holy," and that number was redemanded. Miss Otten played very artistically, revealing all the talents that have made her career a brilliant one. Her sister's accompaniments were musical and naturally sympathetic. Miss Niles sang the Wagner aria in a way to win a hearty recall. Her voice is dramatic and her style magnetic. The piano part played by Miss Burr was expressive and inspiring. Mr. Hemus, one of New York's most finished singers, charmed the audience. His flexible baritone voice is heard to advantage in tender songs like Schumann's "Lotus Flower" and Schubert's "Wiegenlied." In the Korby song Mr. Hemus gave evidence of the more manly qualities. Mr. Miller's assistance at the piano proved equal to all the demands of the evening.

In the soprano solo, "To the Genius of Music," which Miss Niles sang with the club, the singer was even more successful than in the Wagner aria. Her rich voice blended beautifully with the voices of the men.

The officers of the Apollo Club for the year are:

President, John D. Slayback; vice president, Dr. Franklin D. Lawson; secretary, Charles T. Dodd; treasurer,

Oscar B. Thomas; librarian, George S. Anderson; chairman of executive committee, William R. Pitt; the committee includes the officers and Charles W. Potter, W. Glasgow Greene, P. M. Sellick, W. F. Quigley and Nathan Biesenthal.

The active members are:

Burt Abbey.	Harold F. Knight.
S. G. Adams.	Harlan E. Knight.
Geo. S. Anderson.	F. D. Lawson.
F. Archambault.	A. Lieberman.
W. E. Bacheller.	S. G. Meek.
Varian Banks.	Gwilym Miles.
F. A. Ballantyne.	W. D. Morton.
F. M. Beakes.	Geo. Muller, Jr.
Nathan Biesenthal.	J. M. Neill.
Garth Bristed.	Chas. S. Ogden.
E. S. Brooke.	Arthur Oldfield.
Chas. A. Brown.	John J. Page.
H. V. B. Brown.	Wm. R. Pitt.
Chas. E. Burns.	C. W. Potter.
F. J. Budelman.	F. W. Quigley.
Henry L. Cox.	Robt. R. Rainey.
Chas. T. Dodd.	N. T. Schneider.
H. S. Gaess.	P. M. Sellick.
W. Glasgow Greene.	E. R. Shopp.
F. W. Gunther.	Arthur W. Sias.
Percy Hemus.	S. G. Stewart.
Geo. A. Holden.	Oscar B. Thomas.
W. F. Hooley.	Frank Totten.
E. P. Johnson.	C. L. Wheeler.
Thos. M. Kane.	Walter Williams.
Geo. M. Kneuper.	Harry L. Wright.

The box holders include:

Mrs. John D. Slayback.	Louis K. Bell.
Frank Seymour Hastings.	Hugh C. Peters.
F. W. Devoe.	Mrs. S. Archer Gibson.
Mrs. James Wood.	Mrs. Frank Miller.
Mrs. Franklin D. Lawson.	George C. Boldt.
Mrs. William R. Chapman.	Harvey C. Olin.
Oscar B. Thomas.	Mrs. Chas. T. Dodd.
William R. Pitt.	Rev. Dr. John J. Reed.
John H. Goethschius.	

## MISS MARGULIES' MATINEE.

**M**ISS ADELE MARGULIES gave the first of three chamber music matinees at the residence of Mrs. Thurber, 49 West Twenty-fifth street, Wednesday afternoon of last week. The fair pianist was assisted by Leopold Lichtenberg, violinist, and Leo Schulz, 'cellist. This is the third season that this artistic combination has given the series of matinees at Mrs. Thurber's home under the patronage of women well known in New York and New Jersey society. Under such conditions it is a rare privilege to hear good music, and when performed by artists of high rank the subscribers must deem the privilege a very great one, indeed.

The program for the matinee included the Rubinstein Sonata in A minor for piano and violin; the Brahms Trio in B major, and two 'cello solos, the Andante from the "Molique Concerto," and a gavotte by Popper. In the concerted numbers the performers impressed the audience with their reverence for art and the musicianship that is convincing and instructive. Rubinstein is shamefully neglected these days, and more is the pity, for his music is

so rich in color and ideas. Brahms remains the scholar for chamber music concerts, and his trio by Miss Margulies and her associates was performed in scholarly style.

Miss Margulies played beautiful accompaniments for the 'cello solos performed by Mr. Schulz.

February 18 is the date of the next matinee. The program includes the Suite in E major for piano and violin, by Schütt; the first movement of the Grieg Sonata in A minor for piano and 'cello, and the Trio in A minor by Tschaiakowsky.

## THE WEST VIRGINIA UNIVERSITY.

**S**YDNEY LLOYD WRIGHTSON, of the West Virginia University School of Music, continues to have marked success in his new field. At the opening of the winter term, January 2, a wonderful increase of pupils was shown. Although during the Christmas vacation two new rooms were fitted up for the school of music, that is not sufficient to accommodate the large enrollment for this term. Three new teachers have been added to the school—Miss Emilia Jenks Bray, of Boston, and Miss Mabel Constance Foster, of Chicago, to the piano department, and Miss Frances Thomas, of Chicago, as assistant vocal teacher.

Mr. Wrightson only opened his studio in Chicago in October, 1899, and now, after three years of careful work, are the true results of his teaching becoming apparent and known; in fact he has only just introduced to the American public his first pupil, Miss Frances Thomas. The following press notice, clipped from the Morgantown Evening Post, regarding Miss Thomas's first appearance on Friday, January 3, is of interest:

Much has been heard of Miss Frances Thomas through her teacher, Dean Wrightson, who considers her the greatest pupil he has ever trained, and if last evening was any criterion of her powers, the most skeptical would have to acknowledge that her future will be phenomenal. It can be said in all truth that never has such a woman's voice been heard in Morgantown. She sings exquisitely, and, added to that, she is possessed with such a pleasing personality that even if she had no voice she would capture her audience. No encomium could be too flattering. She has a glorious organ, full of soul and expression, cultivated to perfection, and she sings with perfect taste and originality. The question arises of course in the minds of those who heard her: Can we keep such a voice here? Let us hope so. She gives all the credit of her success to her teacher, who has faithfully trained her for over two and a half years. That the vocal department will eclipse its previous records is an assured fact. One knows what Dean Wrightson can do with a voice, after hearing Miss Thomas, and he proves himself a master when he introduces her as his pupil.

## Hochman's Eastern Engagements.

**I**N February and March Arthur Hochman, the pianist, will be heard in the Eastern cities, including New York, Boston, Cambridge, Providence, Bridgeport, New Haven, Newark and Jersey City.

## Sara Anderson, the Soloist.

**T**HE Musical Club of Milwaukee, Wis., will give its second concert of the season February 21, under the baton of Eugene Lueuing. Sara Anderson has been secured as soloist.

## Bispham III.

**O**WING to a severe cold David Bispham was compelled to postpone his song recital advertised for last Sunday. The singer has gone South for several days.

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## AN ARTISTIC COUPLE.

**F**ROM time to time there have been chronicled in these columns short paragraphs concerning the musical doings of Mr. and Mrs. Herbert Butler. Readers of THE MUSICAL COURIER know that Mr. Butler is one of the best violinists in Chicago, and that Mrs. Butler has no superior there as a coloratura soprano. Beginning modestly in the Western metropolis, without shrill advertising methods, Mr. and Mrs. Butler quickly gathered around them a large circle of friends and admirers, and solely by virtue of artistic merit and conscientious endeavor the young couple soon became potent factors in Chicago's busy musical life. This is a feat not all too frequently accomplished, for the good violinists and singers of Chicago are legion.

Mr. and Mrs. Butler can safely credit much of their success to their versatility. Realizing that the American musician who would succeed must be able not only to perform, but also to show others how to perform, the Butlers at once opened a studio and began to teach. They had the advantage of sound European training and experience, and thus their pedagogical work immediately assumed more than average significance.

Mr. Butler was a pupil of Joachim and Halir in Berlin. Mrs. Butler was a pupil of Nicklass-Kempner and Etelka Gerster in Berlin.

As a violinist Mr. Butler distinguishes himself from the rank and file through his impeccable technic, his graceful bowing, his temperament, his smooth tone and his unflinching musicianship. Mrs. Butler understands the art of mastering all kinds of vocal problems. A coloratura singer by accident, for whom trills, staccati and rapid passages have no terrors, Mrs. Butler is easily able to sing the dramatic soprano arias and to give recitals of Italian or German songs. She sings with her head as well as with her throat. Nothing is left to chance. She is a fully equipped artist.

Mr. Butler is now one of the leading violin teachers at the American Conservatory of Music in Chicago, and Mrs. Butler has a large class of pupils in her studio at the Fine Arts Building. Both of these artists have been unusually busy in concert this season, and by way of corroborative testimony we append below several clippings from recent press notices received by the Butlers. This sort of impartial evidence speaks for itself:

## HERBERT BUTLER.

Mr. Butler's numbers were greeted with the enthusiasm they deserved. Mr. Butler's reading of the Wieniawski Concerto convinced his audience of his really great talent and his broad and thorough training. He proved himself especially in the last movement of the concerto to be a thorough master of technic. In Chopin's beautiful op. 27, No. 2, Mr. Butler proved that he could make his instrument speak in sweet and tender accents as well as strong, and in the Laub-Wilhelmj Polonaise his distinguishing facility of execution shone pre-eminent.—St. Paul (Minn.) Dispatch.

Herbert Butler opened the concert with a successful performance of Wieniawski's Concerto. For his second appearance he played the great Bach "Chaconne," whose unaccompanied majesty is a severe test of the resources of the player. Mr. Butler played it magnificently, not slurring a phrase or omitting a difficulty; and pleased the audience to the extent of a recall, to which he responded with another characteristic Bach number.—Columbus (Ohio) Dispatch.

Herbert Butler, the violinist, proved himself a veritable wizard with the bow. Nothing more sympathetic and lovely than his tone

can be imagined, and he plays with a taste and feeling that are as rare as they are enjoyable.—Denver News.

Mr. Butler's playing was characterized by broadness and ease of execution, an exquisite depth and mellowness of tone and the grasp and interpretation of a thorough artist. He played the Wieniawski Concerto, a Romanza by Brockway and the Laub-Wilhelmj Polonaise, and displayed in these varied numbers perfect command of his instrument, coupled with deep feeling and finished musicianship.—Milwaukee Sentinel.

Of the violinist nothing but words of praise can be said. He proved himself a true artist, his playing being characterized by broadness and ease of execution and exquisite depth and mellowness of tone. The audience expressed their appreciation of his efforts in no uncertain manner, and he was compelled to respond to the enthusiastic applause.—Pittsburg (Pa.) Press.

Mr. Butler is a man of fine talent, his beautiful, large tone and striking technic being remarkable features of his playing. The "Zigeunerweisen" was twice encored.—Philadelphia (Pa.) News.

## MRS. BUTLER.

Mrs. Herbert Butler's program included Bemberg's "Nymphs and Fauns," David's "Pearl of Brazil" aria, Del' Acqua's "Villanelle," Schumann and Schubert songs. The program was exquisitely given, the rare sweetness and charm of the lady's voice having an



MR. HERBERT BUTLER.

MRS. HERBERT BUTLER.

added quality in a warmth that enlists the heart while satisfying the critical faculty. Her voice, a pure, high soprano, with fluent technic developed, is wonderful in volume and range. She showed high dramatic force and intensity, as well as superb vocalization.—Rock Island Union.

Mrs. Herbert Butler sang with infinite ease and with a pure, birdlike quality that captivated her auditors. Her opening number, "The Pearl of Brazil" aria, was given with beautiful finish. The runs and trills were clearcut. The climax at the finish was of great force and the hearty applause that followed brought the singer back again.—Sioux City Tribune.

Mrs. Butler was a great surprise. She has a voice of great strength, clearness and sweetness, and it was displayed to advantage in a varied program.—Moline (Ill.) Journal.

Mrs. Butler was a gratification and a delight to her auditors. Her voice is well poised, true in intonation and dulcet in the upper registers. It strikes smooth and well controlled. Mrs. Butler's coloratura work is excellent.—Omaha Bee.

Mrs. Herbert Butler's sweet, clear voice greatly delighted the audience. It is strong and under perfect control. In the aria by Rossini the trills and staccato runs were beautiful. But while her voice is strong and clear in coloratura, it is no less sweet and full of sentiment in the lyric, and Mrs. Butler charmed the audience with several German ballads.—Omaha World-Herald.

## LAMBERT PUPILS IN CONCERT.

**T**HE large auditorium in Carnegie Hall was crowded Thursday night of last week with music lovers and students of music who assembled to aid the scholarship fund of the New York College of Music. Six advanced pupils of the director, Alexander Lambert, played piano numbers, accompanied by an orchestra. They were Miss Bertha Jacobsen, Miss Marion Luyster, Miss Mercedes O'Leary, Miss Elsa Breidt, Miss Augusta Zuckerman and Miss Josephine Hartman.

Here is the interesting program:

Prelude to Act III, Meistersinger.....	Wagner Orchestra.
Concertstück .....	Reinecke
Rondo from E minor Concerto.....	Chopin
Concerto, A minor (first movement).....	Grieg
Andante Cantabile.....	Tschaikowsky
Gavotte .....	Bach
Scherzo from B flat minor Concerto.....	Scharwenka
Presto from G minor Concerto.....	Saint-Saëns
Concerto, B flat minor (first movement).....	Tschaikowsky

Two of these performers, Miss O'Leary and Miss Hartman, are young women, while the other are girls whose ages range from fifteen to seventeen. It was very clever of Mr. Lambert to have these children perform the quick movements from the concertos, for, as musicians all know, the andantes and slow parts require soul and musical perception that can only come with maturity. All of the players showed good technic, and in this respect greatest skill was exhibited by Miss Jacobsen, Miss Zuckerman and Miss Hartman. Miss Leary's playing was distinguished for poise, Miss Breidt's for touch, and Miss Luyster's for grace.

The orchestral accompaniments were rather timidly performed. The young pianists were recalled many times. Miss Zuckerman had to respond seven times before the applause after her number subsided.

## Kocian at the Metropolitan.

**S**INCE Kocian's last appearance at the Metropolitan Opera House he has performed in Montreal, Cincinnati, Detroit, Chicago, Milwaukee and St. Louis, besides at the homes of William C. Whitney and George J. Gould, in New York. For the Sunday concert on February 1, at the Metropolitan Opera House, Mr. Kocian has chosen the following program:

Concerto, with orchestra (in the Hungarian style).....	Joachim
Canzonetta .....	D'Ambrosio
Romance .....	Svensden
Scherzo Tarantelle.....	Wieniawski

## S. C. Bennett's Pupils.

**S.** C. BENNETT gave a vocal recital with several of his pupils in his studio at Carnegie Hall Tuesday afternoon, January 20. Those who sang were Misses Litta E. Mabie, Olga Gilbert, Edna Shecht, Florence Hands, M. Vernon Stiles and Fred W. Cousins. Miss Niana McKenna accompanied, and also played two numbers. Mr. Bennett has a large class of pupils this season.



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## SCHUMANN'S COURTSHIP.

**T**HE course of true love did not run very smooth for Robert Schumann and Clara Wieck any more than it does for less artistic and more prosaic lovers. Schumann had known her since she was thirteen years old, even then being an accomplished pianist; but Papa Wieck, a man of practical common sense as well as a great piano teacher, refused his consent to their union. The lovers sighed and longed, but clouds still hung over them. On May 2, 1839, Clara, who was then concertizing in Paris, wrote Schumann a letter which threw him into deep despair. A few days before she had assured him that at Easter of the following year she would become his wife, and we can imagine how keen would be the pain to the composer, in whose brain the seeds of insanity were already germinating, when her letter urged him to be patient about their betrothal till she had got together a little capital, which, united to what Schumann already had, would enable them to begin their wedded life comparatively free from care; then, she added, her father would readily give his consent to their union.

In the same strain her friend and confidant, Emilie List, wrote to him; both letters were simply reasonable and prudent, and in Clara's every line revealed her love and truth. Her letter had crossed one that Schumann had written to her, in which, all beaming with joy, he reckoned that they possessed enough to be able to face the future without anxiety.

"I am quite horrified," he wrote, "when I compare our wealth to that of others. How good Heaven has been to us that we need not work for our daily bread, two simple artists as we are. It makes me happy, does this thought."

He goes into figures and calculates that from dividends and other sources of income they will have 1,384 thalers a year. Clara must have divined that her common sense letter would grieve and depress Schumann, for she immediately wrote to him on May 13 to soothe and quiet him respecting her feelings and to restore their old confidence. To this he at once replied in a noble letter in which he clasped her hand for a final reconciliation.

Clara was now twenty years of age and could not get married without her father's consent, and Schumann resolved to make another appeal to him. He submitted to Clara two letters, one to her father, in a cool, businesslike, respectful tone, and another to the court of law to which application would be made to overrule Father Wieck's objection and legalize the marriage without his consent. But even then neither appeals nor threats moved the old man. He did indeed ostensibly give his consent, but with such reservations that it was really a refusal. He laid down as preliminary conditions that as long as he lived Robert and Clara should not live in Leipsic, but that Schumann must nevertheless earn as much elsewhere as his newspaper the *Neue Zeitschrift für Musik*, brought in; that he, Wieck, need not hand over her property to Clara till five years had passed, during which period he would pay her 5 per cent. per annum; that Schumann have legally certified and placed in the hands of Wieck's lawyer the statement of his income that he had exhibited two years before; that Clara renounce all claims as an heir to his (Wieck's) property, and finally that Schumann should neither speak nor write to him till Wieck himself expressed a wish that he should do so. If all these clauses were agreed to then the marriage might take place on Michaelmas Day, 1839.

Terms like these, put in such an insulting way, convinced Schumann that the breach with the father could never be healed, but he clung to the hope that, if the marriage were once solemnized, even by the intervention of the court, there would be more friendly relations created

between him and his father-in-law. Meanwhile his correspondence with Clara was painfully emotional.

"What heart sorrow you would have spared me if you had sent to me earlier your father's letter and your answer!" is the cry with which he begins one letter. "Think," he continues, "that at all this distance I have nothing but your words in your letters to which I can cling," adding that day by day his courage is sinking. "It is a long time since I wrote to you, and I had determined to part from you for some time. Why? Let me forget it. It is over! Now, however, that you trust me so fully once again, that I see through the net in which your father would entrap us, I have no fear that you will again waver in your plighted word or show any weakness. Thereon I press thy hand—my Clara—and never again half say or half write anything."

Clara's love, however, had never wavered, in spite of the querulous tone of her lover's letters, and she sent him on his birthday a portrait of herself which she had painted in Paris, and also a cigar case which she had made herself. On the same day she received a letter from Schumann, which reveals the noble side of his character:

LEIPSIK, June 3, 1839.

MY GOOD, BELOVED BRIDE—This letter you receive on my twentieth birthday. May it find you flourishing in body and soul and bring my image before you more intimately than ever. We can look back on the by-gone year free from all reproach; we have been true to each other; we have gone onward and approached nearer to our goal. The worst, I think, is past, but still, though we are near the haven, let us look ahead. Fortune has willed that we must fight to gain inch after inch. But, then, when we stand at the altar—then, I believe that never has a "Yes" been said with such conviction, such firm faith in a happy future. What must I do till that moment? Become more and more worthy of you. Do not regard this a mere figure of speech. As for the high courage which relies on nothing, I am proud; as for modesty such as you have I confess my weakness readily and seek to better myself. Many a time in later years you will grieve about me. I lack much from being the whole perfect man. I am too restless, too childish, often too soft. I cling too much to what gives me pleasure without regard to others; in brief, I have bad days when nothing suits me. Tenderness and love such as you have often shown me will build me up; already to have you near me must ennoble; but these are words. There remains what is the surest, we love each other with our whole hearts, and I think that in your heart there dwells a great, rich love, and that you can long make your husband happy. You are a wonderful girl, Clara! A crowd of such beautiful and various qualities rests in your being. I do not know where you gained them all in your short life, and in the surroundings in which you have developed! One thing I know, that I, with my gentle ways, early made an impression on you, and I think you would have been another girl had you not seen and known me. Leave me this blissful faith. I have taught you love, your father hate (in a good sense, I mean, for we must be able to hate). I have brought you up to be my bride such as in idea only I imagined. You were my most talented pupil; as a reward, therefore, you have said to me: "Now, take me too."

A very charming and characteristic letter, full of the deep feeling which inspired him to send to Clara the humorous account (is not humor a form of pathos?) of the festivities with which his birthday was celebrated. "Will you listen to me, your old fairy story teller? My first thoughts flew to you." Then he humorously tells how the morning sun was the first to congratulate him, how he thought the fitting place for the festivities was the open air amid green fields. Butterflies were his heralds, larks flew right and left to greet the birthday hero, while fields of ears of corn bowed in salutation, there was no cloud in the heavens, "so I was glad at heart, and thought of my queen in faraway lands. I felt proud of my kingdom." Then in mid-day slumber he dreams that a friend appears, and hopes he will soon be married to his queen whom a cruel father keeps in durance. Then he drew out her portrait and forgot his kingship, forgot everything and "kissed and looked, and kissed again and then—the rest you can imagine."

But all the while the hard hearted father stood between the lovers, and urged Clara to subscribe the conditions already mentioned, of which she says that they were so in-

sulting that she was horrified to think her father could have written them. She refused firmly, and the matter went before the courts of law. At last, after much mental torment, the marriage took place September 12, 1840, at Schönefeld, near Leipsic. Poor Clara! it had been better for her had she listened to the paternal advice. Wieck had early detected the shadow of the doom that awaited, sooner or later, his brilliant scholar, a doom that nothing could avert, which compelled him to leave Leipsic three years after his marriage, which clouded his life for years and left him at last to die, a suicidal maniac, in the arms of the faithful Clara.

In her diary she tells us that on the wedding day there was little dancing, no exuberant gaiety, but general content. "It was a beautiful day, even the sun that had been hidden for several days, shed its mild beams as if to bless their union. "Nothing disturbed us on this day, so let it be inscribed in this book as the fairest and most important of my life. One period of my life is ended, now a new life begins," and then, as if with a presentiment, she adds, "heavy duties rest on me; may heaven give me strength to fulfill them as a good wife ought; it has always supported me and will do so further."

## The Francis Walker Studio.

**T**WO very large gatherings were entertained by Francis Walker last week, the American Association of Allied Arts at a musicale on the afternoon of January 19, and on Thursday evening, January 22, over a hundred well known society people participated in a reception and dance given by Mr. Walker and Douglas Maxwell Stanfield.

At the musicale the audience, numbering more than 150 people, were the Art Association and their friends, and the following program was given:

Song, The Devout Lover.....	M. Valerie White
.....	Francis Walker.
Duets—	
On the Banks of That Lone River.....	.....
The Secret.....	.....
.....	Mrs. Walter Iringer and Miss Richie Bolles.
Piano—	
Nocturne .....	Harrison Irvine
Minuet .....	.....Seeböck
.....	Mrs. Harry F. Irvine.
Song, Holy Night.....	Luton Wood
.....	Kent Bromley.
Song, The Violet.....	Mildenburg
.....	Mrs. Walter Iringer.
Piano, Etude in D flat.....	.....List
.....	Mrs. Harry F. Irvine.
Irish Folksong.....	.....Foote
.....	Kent Bromley.
Song, Auf Wiedersehen.....	Arthur Nevin
.....	Francis Walker.

The accompanists were Mrs. Harry F. Irvine, Miss Richie Bolles and Mrs. Charles Pliny Bromley.

The reception and dance on the 22d was in some respects the most brilliant studio affair of the season. The large reception room and corridor were used for dancing, making a very bright and inviting suite of rooms. A feature of the evening was the presence of a group of charming Southern girls, with their chaperons, Mrs. De Jarnette and Mrs. Elizabeth Conin Latta.

## Songs by Clara A. Korn.

**T**HE Newark Sunday Call, of recent date, contained the following:

Mrs. Clara A. Korn, the well known pianist and composer, who resides in East Orange, is the author of an album of nine songs, just published by Breitkopf & Härtel, of New York and Leipsic. The poems are selected from Tennyson, Lowell, Whittier and other poets. Mrs. Korn has a graceful imagination, and these melodies are fluent and pretty, and the piano accompaniments are well and judiciously written, not too difficult and complex, but yet more than the common and, we may say, commonplace, alternations of the tonic and dominant chords. These songs have the merit of being singable, which quality sometimes does not attach to some very good songs, considered as musical compositions. Mrs. Korn deserves congratulation on these songs.

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## EDUARD PARLOVITZ COMING.

**E**DUARD PARLOVITZ, the gifted Polish pianist, is coming to this country with R. Watkin Mills, the eminent English basso. Mr. Parlovitz has lived in England many years. As a child Parlovitz entered the Guildhall School of Music in London, and before attaining his fourteenth birthday passed the difficult examination which admitted him as an associate. Later he passed the licentiate examination of the Royal Academy of Music, and he became a professor in the school. He won the bronze medal offered by the Society of Arts, and, notwithstanding his musical scholarship, the young man

Eduard Parlovitz, the Polish pianist, who assisted Watkin Mills, is a brilliant player. His technic is very fine, and at the same time his touch is very sweet and delicate.—Halifax Acadian Recorder.

The piano solos of Mr. Parlovitz have been seldom surpassed in the town.—St. John's Daily.

Eduard Parlovitz is a pianist of great ability and culture. He played "Moto Perpetuo" (Weber) and selections from Sinding and Grieg, including a tender Berceuse by the latter. His technic is masterly, and his playing brilliant, while soft in coloring and sweet and distinct in tone.—Montreal Witness.

Parlovitz is, beyond doubt, a most remarkable young man. His touch is an alternation of velvet and iron, and his technical ability nothing short of marvellous. Mr. Parlovitz showed special musical taste in his playing of a Berceuse by Grieg and a "Charakterstuck"

by good judgment in selection, give him a position pre-eminently above the average concert pianist and fascinates those who listen.—Owen Sound daily.

Mills is accompanied on his American tour by Eduard Parlovitz, a young Polish-English pianist, who plays delightfully, and who seems to have the right idea in playing accompaniments. His touch is soft and beautiful, his technic brilliant, and he catches the spirit of the singer, playing in perfect sympathy with the emotions expressed.—Dayton Daily News.

Eduard Parlovitz not only accompanies Mr. Mills beautifully, but he is equally beautiful—the exact term—in his piano solos. His touch is as delicate as a woman's, yet he possesses the virility of man in brains as well as fingers, not alone a virtuoso, but an artist.—Winnipeg Daily Tribune.

The beauty of Mr. Mills' singing was developed by Eduard Parlovitz, whose talent as an accompanist amounts to positive genius. He also rendered with exquisite touch piano solos from Grieg, Chopin and Weber, the Berceuse and Scherzo in B minor being especially applauded.—Province, Vancouver.

## W. F. Parson's Pupils.

THE pupils of William Francis Parson gave the following program at the Hotel Orleans, Wednesday, January 21:

Because I Love You.....	Hamlet
Hush a Bye.....	Lane
Mrs. Freet.	
Ich will ein Haus mir bauen.....	von Fielitz
When Mabel Sings.....	Speaks
Mr. Wells.	
Cradle Song.....	Vannah
Miss Wheeler.	
Lullaby, from Jocelyn.....	Godard
Miss Benjamin.	
The Soft Southern Breeze, from Rebekah.....	Barnby
Mr. Lightner.	
Chaconne.....	Durand
The Fountain.....	Reynald
Miss Burnstine.	
Soupir.....	Bernberg
Winter Lullaby.....	De Koven
Miss Affeld.	
For All Eternity.....	Mascheroni
Mrs. Freet.	
Who Is Sylvia?.....	Schubert
Hark, Hark, the Lark!.....	Schubert
Mr. Wells.	
Mignon.....	D'Hardelot
The Dawn.....	D'Hardelot
An Open Secret.....	Woodman
Miss Benjamin.	
Songs.....	Selected
Mr. Lightner.	

## A 1699 "Strad."

A STRADIVARIUS violin of the 1699 period is on exhibition in the studio of Hans Tietgen, No. 52 Union square. It is in an excellent state of preservation. The finish is exquisite, of course, for, as is well understood by connoisseurs, the Stradivarius violins of this period are among the most carefully finished of any ever made by this incomparable luthier. The varnish possesses that lustrous quality not to be seen in another save the Cremona varnish. The tone of this masterpiece is mellow, powerful, brilliant and resonant. Mr. Tietgen values this "Strad" at \$7,500.

## "In Fairyland" a New Cycle.

"IN FAIRYLAND," a song cycle by Orland Morgan, of London, will be sung in New York for the first time at Mendelssohn Hall Friday evening, January 30. The artists engaged for the presentation are Miss Anita Rio, soprano; Miss Florence Mulford Hunt, contralto; Dr. Ion Jackson, tenor; Dr. Carl E. Dufft, basso; Frederic W. Schlieder at the piano.



EDUARD PARLOVITZ.

continued his studies under older masters like Prout and Franklin Taylor.

Last year Mr. Parlovitz made the tour through Canada with Mr. Mills. Some recent opinions of his performances included the following:

Parlovitz is neither a pedant nor an extremist, but is an artist with an artist's soul, possessing exceptional skill in technic, and withal is modest, yet refined and sensitive, and is able to reveal a wealth of beauty in every composition played by him.—Daily Tribune, Winnipeg.

Parlovitz possesses a brilliant technic and a charming musical touch.—Sault Ste. Marie Daily.

Eduard Parlovitz, as a pianist, is, without exception, the best that has ever visited Moncton.—Moncton Daily Transcript.

by Sinding, and in the exquisite manner in which he played Watkin Mills' accompaniments.—Quebec Chronicle.

Eduard Parlovitz was at his best in the Chopin, Liszt and Rubinstein numbers, the Impromptu in C sharp minor being especially fine, and each number was enthusiastically encored.—Halifax Recorder.

Parlovitz is a fluent and rapid executant, with a light, elastic touch and a smooth legato. The Scandinavian numbers were very felicitously rendered.—Toronto Globe.

Parlovitz is an accompanist par excellence, and in solo work displays rare technical skill.—Vancouver Daily World.

Eduard Parlovitz belongs to an unostentatious but thorough class of pianists, whose finished style and absolute control, accompanied



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# MODERN ORGANS AND ORGAN MUSIC.

[SPECIAL TO THE MUSICAL COURIER.]

LONDON, JANUARY 12.

**A**N American organist, Clarence Eddy, has just been in London. Recently I had the pleasure of hearing him play. I use the word advisedly—the "pleasure"—for it is a long time since organ playing has been pleasant to me. In my youth I used to hear William Rea, of Newcastle-on-Tyne, and later I heard Best and Stainer. These three remain in my memory as the only organists who were at the same time musicians. Best and Stainer have gone to the land of shadows, Rea still works vigorously in the northern climes. They tell me that Lemaire is an astonishing man, but somehow I have always been unlucky enough to miss him, and until I heard Eddy I can say Rea was the only organist known to me who played as a musician should. As for the rest, what can be said about them? They are simply organists, automatons who draw more or less agreeable noises from the organ. Time was—at least we have Macbeth's authority for it—that when the brains were out, the man was dead, and there an end. Nowadays, when the brains are out, the man becomes a church organist, and there a beginning—of many evil things. Of these later, but first let me deal with Mr. Eddy. Whether or not he is an organ virtuoso like Best I cannot yet say. But it was evident that he has an ample technic, and, I repeat, he played as a musician should. Here is the program:

Overture in E flat.....William Faulkes  
Le Cygne.....Saint-Saëns  
(Arranged by Guilmant.)  
Scherzo in G minor, op. 49, No. 2.....Enrico Bossi  
Intermezzo.....Alfred Hollins  
Toccata in E major.....Homer N. Bartlett  
Vorspiel to Lohengrin.....Wagner  
(Arranged by Clarence Eddy.)

Theme, Variations and Finale.....Louis Thiele

If we used dollars in this backward and benighted country—thinking of musicians makes me want to write benighted—I would bet my bottom one that this program will a little stagger all readers who are not organists, who do not go much to organ recitals, who are in the habit of attending opera and orchestral concerts and piano and fiddle and vocal recitals. Wagner we know, and Saint-Saëns we know, but who the dickens are Faulkes, Bossi, Bartlett, Thiele and Hollins? At Mr. Eddy's recital an organist approached me, slowly, as though I was a barrel of gunpowder and he a lighted match and something might go off, and he asked me if I liked the music of Hollins. Nothing exploded; I could only smile a kind of sickly smile—without curling up on the floor; I gasped, was flabbergasted, inarticulate.

Everyone, in England at least, has heard of Alfred Hollins, the blind organist; of Alfred Hollins, the composer, the fame had never reached these ears. This intermezzo of his is quite a pretty trifle, but one could no more distinguish it from a hundred other pieces of the same sort than one could pick a particular Chinaman out of a row of a hundred. Instantaneously it was flashed into my mind that my organist acquaintance and myself lived in two very different worlds. To him Hollins was a composer, and, after all, Bach and Beethoven were composers, and he spoke of the music of Hollins as one might speak of the music of Bach and Beethoven. And as with Hollins, so with scores of other men—men known as composers only to organists; the case of my organist acquaintance is precisely the case of scores of other organists, and the case

of myself is, I firmly believe, the case of the majority of my readers. To them, perhaps, the organ world appears even odder, more grotesque, than it appears to me. Until ten years ago I was an organist, dutifully grinding out each Sabbath the one tale of chants, hymns, anthems and voluntaries, and I was fairly well in touch with all the music published for the organ. Ten short years have sped, and lo! when I talk with organists I find myself a stranger among strangers in a strange land.

What has happened? Have I gone backward or forward—and in saying "I," reader, I mean "we"; yourself as well as myself—or have the organists gone backward or forward, or do they remain exactly where they formerly stood? Nearly all of them remain exactly where they formerly stood. In my younger days I perceived how little about music organists knew outside the comparatively limited amount written for their own instrument. They hardly ever went to concerts, and had no faintest notion of the more recent developments of the orchestra and orchestral music. Mendelssohn was the last word to them; Wagner they regarded "with suspicion"—as did that nuisance, the late Sir George Macfarren—Brahms they simply didn't know. They had heard of Dvorák, for his cantatas and Stabat Maters and oratorios and requiems had been produced at our "great provincial festivals"; and, of course, they reckoned Gounod's "Redemption" a mighty masterpiece. Chunks of it were often given as anthems in their churches on field days—at Christmas, in Passion week, and at harvest festivals. What they would have said to a Tchaikowsky symphony I cannot guess; but I know how they would have dealt with a Strauss symphonic poem; they would have painfully analysed it and read papers at their musical association meetings to demonstrate tediously the "errors" in it. Whether it was ugly or not would have mattered nothing to them; to beauty in music they were totally indifferent, expressiveness was a word of which they merely did not understand the meaning; and heaven knows much of the music they admired and played was ugly enough.

The notion that Bach was lovely and full of emotion was one they discountenanced; Bach was a wonderful master of counterpoint and double counterpoint; of canon and of fugue; that was all; he was not "pretty." By "pretty" they meant catchy; the "pretty" music they played—Wély's offertories, andantes in G, by (was it?) Batiste or Baptiste—were outrageously vulgar and fit only for the music hall, often too vulgar for the music hall. You will notice that innate vulgarity is the chief characteristic of the academic mind. (I have lying here a part song, "Good Night, Farewell," by Dr. George Garrett. It might have been written by excellent Mr. Sankey.) And all these organists were academics on a larger or smaller scale. The rules of the eighteenth century were to them immutable laws—the test of a piece of music was, Are these laws kept? If so, the music was good, no matter how dry and hideous; and no matter how beautiful, it was bad if the laws were broken.

These were the English organists of many years ago; and they are pretty much the same today. Why, it is scarcely a dozen years since an oratorio—goodness knows its name—by the late Dr. Jacob Bradley was sung in St. James' Hall; I remember that it was abominable stuff, incoherent, full of scraps of puerile fugal writing. I remember also

a chorus, "Lo! where Holofernes lieth on the ground without a head"—or words to that effect. That oratorio gained Mr. Bradley an Oxford degree and set him up for a great light among organists and an exemplar to the younger generation. And, note, these men had nothing but the elements of technic at their command; when they had written a little canon or a fugue forty bars long they thought they had achieved a masterpiece. Some years ago I called on a former teacher of mine—an organist and Mus. Doc., of course—who, forsaking dull contrapuntal anthems, had made a hit as a writer of "pretty"—that is, scandalously vulgar—drawing room ballads. He had just finished one, and, knowing any attempt to show him the wickedness of his sinful ways would be futile, I pleased the old boy by remarking that a certain passage would be effective—a passage in which the accompaniment imitated the voice part at a distance of two bars. "Ah!" said he, "I made you a musician; you appreciate that." Then he added mournfully: "But a bit of scholarship like that doesn't mean anything to the general herd. That song won't sell." The two things, "bit of scholarship" and "won't sell" have stuck in my memory ever since; there was the complete academic. This academic has also, I believe, gone to the land of shadows; and I hope that Bach or Beethoven or Handel has taught him better.

It may seem that I am spending my space and energy in mere denunciations of the great bulk of the musicians of this country. I am not; I am only describing them as they are. That my description does not in the smallest degree exaggerate can be seen by anyone who takes the trouble to read the proceedings of the musical associations of this realm, or reports of the lectures delivered at the College of Organists, or the text books written by organists and used in our great music schools.

The essential cause of the whole mischief is the organ itself and the things the church organist is required to do with it. We have hardly any good organists because we have hardly any good organs; our organists, besides being inexpert at their own trade—this, I say, due to the organ—are bad musicians because their brains and souls are killed, or at least hardened, stunted in their growth at first and later ossified by the heart breaking, soul destroying work of accompanying church services. The organ I pointed out long ago—in the "Chord," No. 3, December, 1899—"is an old world instrument, a contemporary of the harpsichord and clavichord, which reached its full mechanical perfection only in the present century for purely mechanical reasons." It has reached that perfection very, very slowly, and the land is full of bad organs. Since improvements were discovered, fresh appliances invented, many bad or at least inadequate new ones have been built owing to the solid, stolid inertia of the builders. That inertia we may hope to see overcome; the main difficulty is to get rid of the old instruments. An organ is an expensive toy and there is a potent reason why, once set up, it is not easily discarded and replaced by a fresh one. If a violinist has a poor fiddle, he buys a fine one as soon as he can afford it; a pianist gets a fresh piano as soon as his old one shows signs of wear. (Would to goodness singers could do the same with voices!) But there are few organists who can get a new organ if the thing they have to play on is not satisfactory. Not only is it expensive; the place in which it stands is also expensive; for an organ is essentially an instrument for a large hall and only millionaires with houses as big as castles can provide space for one. As a matter of fact not one organ in a thousand belongs to the player; 999 and an odd fraction belong to churches or public halls of some sort. It is scarcely likely that a man will pay a large sum for an instrument which he may only use a few years. If he is a professional man and gains his bread by giving recitals—not that there is much to be done in that way—it is not a good investment of capital as is the fiddler's fiddle, for he cannot carry it around with him. So the choice of new organs, and the question of replacing an old fashioned one by an adequate

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one, are matters left to the clergy, churchwardens and town councillors, and I don't know whether the parson, the church warden or the town councillor is the least competent to deal with such things. I do know that not one of them will buy a new one till the old begins to tumble about their ears. Soup kitchens, blankets, coals, new things for the altar, new pews for the congregation—all these must come before the organ. And even when there is money to spare only one argument influences them. That argument is the organ is not big enough. Big, big, big! that is the great thing, and the result is that wretched bogus builders get jobs and put in huge blatant machines with dozens of useless sham stops, with mechanism that goes to the devil in six months and that never have, from the beginning, any quality of tone. I know fifty churches in London where the organs are much too big, with organs that ought to be taken down and promptly burnt and replaced by smaller and really beautiful instruments. A good organ is, I repeat, a rarity, and our organists are doomed for many years to come to sweat at things on which none but the most primitive music can be played. The organ is often called the king of instruments. A bad, old fashioned organ is a tyrant. He makes slaves of the greatest masters; great and little are one to him. But especially he detests modern masters. The most skillful player cannot persuade him to let an arrangement of a modern piece of music sound anything like the real thing.

So much for the organs—let us consider the work at which the church organist is kept all his days. It goes without saying that most organists are church organists; there are few towns which pay their organist, even if they have one; only the churches pay, and often pay preposterously low salaries. I figured it out recently that one of the largest London churches paid at the rate of about one shilling an hour. The church organist sits down and plays a voluntary while the members of the congregation enter more or less noisily; then he plays harmonized chants some fifty or sixty times over—a deadly, monotonous business into which he can only put a little variety by drawing and shoving in his stops, and thus changing his tone colors; he also accompanies anthems—and tedious affairs our English anthems are—and he plays various harmonized hymn tunes half a dozen times or more apiece. Then he has the satisfaction of playing a noisy piece to cover the row made as the congregation disperses. I know there are churches where set "services" are sung; but they are poor things as a rule, and at best he is in no better position than an accompanist at a vocal concert. Great pianists are not made by keeping young men at accompanying singers—no one will do that work if he can get anything more interesting to do. Yet it is all the organist may look forward to. Is it surprising that the most brilliant youngsters speedily grow dull, that all life goes out of their playing and all ambition out of themselves?

There, then, we have the whole matter; poor instruments, mainly dull routine work to do on it, and in consequence on the one hand a few brilliant players such as those I have mentioned and Mr. Eddy, and on the other hand a number of poor players who have lost any musicianship they may ever have possessed. Also, another consequence, nothing but mediocre music. Nothing could well be less interesting than the pieces contained in the program given above. Whether, now that fine and manageable organs are being built, musicians will take up the instrument and composers write fresh and original music for it, is a question concerning which I will not risk prophecy. My impression is that they won't; for the organ is an Old World instrument, invented for and adapted to the expression of Old World feeling; for the expression of our modern fevers it is not adapted. The next twenty or thirty years will show.

JOHN F. RUNCIMAN.

## CHARLES WILLEBY.



HOSE in this country who have watched the progress of things musical in Europe during the last two years cannot fail to have remarked the sure and rapid advancement to the very front rank of contemporary song composers of Charles Willeby. Beginning unostentatiously without heralding of any kind, this young musician has forged ahead until now he stands conspicuous among his fellows not only as a fine composer but as a successful one, and by that we mean successful at once artistically and commercially; a rare achievement, indeed. The quality and quantity of the artists who have



CHARLES WILLEBY.

taken up his songs of late is of itself extraordinary. Albani, Lillian Blauvelt, Blanche Marchesi, Ada Crossley, Kirkby Lunn, Agnes Nicholls, David Bispham, William Green, Dr. Theo. Lieberhammer (the great Viennese baritone) represent the very flower of European artists, and they are only a fraction of those who have been singing Charles Willeby during the past year. At this moment Madame Albani is singing two of his greatest successes, "Four Leaf Clover" and "The Birds Go North Again" (which, although published no more than some twelve months ago, have already appeared on more than 1,000 concert programs), at every concert on her Canadian tour. Mme. Lillian Blauvelt is singing "Stolen Wings" (his latest and perhaps in some respects his best effort) at the majority of her forthcoming engagements, while from the programs of Miss Ada Crossley Charles Willeby's name is seldom absent. Indeed, she it is who may be said in the first instance to have drawn serious attention to the composer's work. She brings with her to this

country a new contralto song written especially for her, entitled "Summer Rain"—a song which will leave an impression upon all who hear it.

"Summer Rain" (which is dedicated to the Princess of Wales) is a sequel to the first work of this composer, which commanded the well nigh universal admiration of the London press—a song cycle entitled "Hawthorn and Lavender," the verse of which is of the very cream of William Ernest Henley's genius. Writing in the London Pall Mall Gazette, the critic of that journal has this to say: "We have before now discussed in this column what may be called the material ethics of song writing. We have, however, quite recently been brought en face with the work of an English song writer who, as it seems to us, to a large extent fulfills our ideal of how so slender and fugitive a thing as a lovely casual lyric may be made marmoreal by the fixing witchery of music. Charles Willeby is a musician of whom the world has not so far as his song writing goes heard a great deal; nevertheless, he has contributed to the lyrical and musical thought of today a body of work which really belongs to a separately attractive art. He knows, in a word, how to write the 'song.' \* \* \* Mr. Willeby has gone to an excellent source for his musical inspiration, for quite his best things are identified with some of the most exquisite verses written by W. E. Henley. \* \* \* Mr. Henley writes literature that is almost music, and Mr. Willeby writes music that seems almost to possess a literary quality. There you have a combination that is almost ideal. Mr. Willeby has no part or share in the modern ballad. He has no sympathy with the ridiculous formulas which regulate the machinery of an absurd song under purely conventional conditions. In his setting of a cycle of six songs of W. E. Henley's he proves his musicianship no less than his originality of attitude. In a word, Mr. Willeby understands the genius of the song."

It is interesting to look into the specimens of the composer's work with a view to ascertaining just where his songs excel. First it seems his choice of verse is something more than careful. These are no mere "words," but invariably poems. "Four Leaf Clover," "The Birds Go North Again," "Summer Rain" and "Stolen Wings," all are representative of their composer. In each case there is an exquisite poetic theme, logically worked out to its climax, without dissertation, but with all the fancy imaginable; in short, a beautiful lyric. And it is clothed with music which seems to spring from the very heart of it, so sympathetic it is, so full of the quality of atmosphere. Then, again, the writing for the voice is remarkable—it is lovingly careful. The composer knows his voices. Whether he be writing for soprano or contralto, tenor or bass—and he invariably writes for one particular voice—it is all as vocal as can be; the tessitura is on the voice.

The secret of this is in large measure a natural gift, but in the case of Charles Willeby that gift has been perfected by a careful course of vocal study in Italy with the elder Lamperti. From him the composer learned all that there is to know about the capabilities and disabilities of the human voice. And this in a degree explains the partiality which vocalists of a high order have for his songs.

But though their worth in these respects is great, their absolute musical value is their greatest value. Melodically they are fresh, original and delightful; harmonically, full of charm, color and diversity, and of great technical beauty. They were favorite songs with the late Sir Arthur Sullivan. Add to this that they are best when they are least complex, and you arrive at some understanding of the qualities which combine to give them the great vogue they are having, and to make Charles Willeby the most popular song composer among the younger men in England at the present time. His publishers are the John Church Company, of Cincinnati and London.

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**M**ISS ROSE SAMUELS, the young American violinist, and a pupil of Ysaye, who had such great success at the concert in the Zoological Garden of Angers in November last, certainly was most favorably received by the critics. She played the second concerto for violin and orchestra of Max Bruch, and the etude in waltz form, by Saint-Saëns, with remarkable virtuosity and technic. The journal *Anjou* writes: "The tone is of exquisite quality, limpid rather than powerful, very pure, very distinguished. Her bowing reveals the temperament of a musician. Her play, style, attitude reveal the great school. We can assure her that the series of her successes will be long." Another critic calls her one of the most brilliant pupils of her master Ysaye, while *Le Patriote* describes her as "a Burne Jones that has stepped down from its frame; she has in her attitude and outlines the pre-Raphaelist grace of the virgins whose hands Ruskin would have loved to fill with hawthorn buds in May."

Teresa Carreño and the German conductors Reichenberg and Schuch have been engaged for its season by the Society of Concerts of Madrid.

A rich widow named Pescatore has by her will left the sum of 200,000 francs to found in the city of Luxemburg a conservatory that will bear her name.

At the beginning of this month the new opera "Titania," music by G. Hue, words by MM. Gallet and Corneau, was produced at the Paris Opéra Comique.

"Pasquino," a new opera by Cesare dell' Olio, based on a story by Turgeneff, is said to be free from all operatic conventions, but inspired by dramatic truth. In other words it is influenced by Wagner.

Leoncavallo announces a new work, "The Chevalier d'Eon," the mysterious person who was so famous as a soldier and duelist for years in London and Paris till compelled in later life to wear female dress.

The venerable soprano of the Sistine Chapel at Rome, Mustafa, has announced publicly that he will retire from his direction of that famous choir. He will be succeeded by the Abbe Perosi, whose first step will be the suppression of male sopranos who have been a prominent feature in the choir since the seventeenth century.

Franchetti, while at Naples superintending the production of his "Germania" at the San Carlo Theatre, stated that he was engaged on two new operas. One is based on

the "Edipus at Colonus," with episodes of the war of the "Seven Against Thebes" and the "Antigone." The first part is painfully tragic, but it is redeemed by the passionate hymn of Antigone, of love victorious over hate. The other opera is on the old subject of Lancelot and Guinevere, with King Arthur in a prominent role amid the knights of the Round Table.

Reynoldo Hahn, the composer of "La Carmélite," in which Calvé has been playing in Paris, is a native of Caracas. He was a pupil at the Conservatory, and studied composition under Massenet, who has remained his friend and adviser. Hahn began to publish when he was only fourteen years of age. The first of his theatrical works was the "Ile de reve," produced at the Opéra Comique in 1898.

#### ELSA RUEGGER'S PRESS NOTICES.

**H**ERE are some press notices of Elsa Ruegger's appearance in Pittsburg:

Elsa Ruegger is one of the most finished 'cello players before the public. Her playing is finished, her tone rich and strong and technic faultless. Although she appeared twice on the program, she was recalled again and again, and gave very charming little encores. She made a great hit, and Pittsburg will look forward to her return, the sooner the better.—Chronicle-Telegraph.

Elsa Ruegger made a most marvelous impression. Few soloists that have come to Pittsburg have been received as she was. She had an instrument that had a most beautiful tone. Miss Ruegger gave a splendid rendering of the composition. She showed her musicianship in the flowing melody of the first movement, and her execution in the second.—Times.

Miss Ruegger was distinctly enjoyable, and it was generally remarked that a soloist so excellent had not been before secured for Pittsburg. She plays the 'cello with tenderness and rare depth. There is genuine musical wealth in her grasp of the instrument.—Pittsburg Dispatch.

The greatest interest attended Miss Ruegger's playing. This young artist plays with a boldness of tone and a sureness of technic that are well nigh faultless. There is nothing of the dilettante in her finished interpretations. All is assured yet modest, but the chief beauty of her playing is her rich, warm tone and the quality of her tone color.—Gazette.

#### Artists at the Gould Musicales.

**C**ARL HUGO ENGEL conducted the orchestra at the musicale and dinner given by Mr. and Mrs. George Gould at their Fifth avenue mansion last week. The program arranged by Mr. Engel was unusually good, and the orchestra was made up of excellent performers.

These fascinating numbers were played:

Overture, Raymonde.....	Thomas
Selection, Gypsy Baron.....	Strass
Quartet, Rigoletto.....	Verdi
Waltz, Blue Danube.....	Strauss
Loreley Paraphrase.....	Nesvadba
March, from The Prophet.....	Meyerbeer
Fantaisie, Carmen.....	Bizet
Narcissus.....	Nevin
The Rosary.....	Nevin
Overture, Fledermaus.....	Strauss
Waltz, The Skaters.....	Waldteufel
Gavotte, Mignon.....	Thomas
Fantaisie, Cavalleria Rusticana.....	Mascagni
Hungarian Dances.....	Brahms

The soloists at the musicale were Kocian, the Bohemian violinist; Mme. Emma Eames and Journet, of the Grau Opera Company. Franz Spindler played the piano accompaniments for Kocian and Victor Harris for the singers.

#### QUESTIONS AND ANSWERS.

Emma Calvé.

To The Musical Courier:

I should deem it a very great favor if you would let me know whether Mme. Emma Calvé is considered a soprano or a mezzo soprano, and what your reasons are for considering her either of the two. A. M. B.

Early in her career Emma Calvé sang in Italy, and at that time was known as a singer leggiera (equivalent to light soprano), but as her voice developed it became richer in the middle register, and consequently she was enabled to sing a role like Carmen, written for a mezzo soprano. The dividing line between sopranos and mezzos is sometimes difficult to determine. For instance, Madame Calvé, who now sings mezzo soprano roles, does on occasion still attempt coloratura parts, like Ophelia in "Hamlet." The natural compass of Calvé's voice is undoubtedly in the mezzo range. In recent years Calvé has sung her extremely high notes pianissimo. She probably could not sing them out in full voice, as high sopranos do. However, it is not range, so much as the timbre, that characterizes the voice. In her prime Annie Louise Cary, the contralto, could sing as high and higher than some sopranos. Pauline Lucca, one of the most versatile operatic artists, could sing with equal skill the different parts in the same opera. One night she would thrill an audience as Leonora in "Trovatore," and another night she startled the public by a passionate impersonation of the gypsy Azucena, a part in the same opera written for mezzo soprano, and more frequently sung by contraltos.

A few readers may recall the lamented Klafsky, who sang in the country some years ago, in the opera season at the Academy of Music. She had a marvelous dramatic soprano voice, and the histrionic gifts that permitted her to essay almost any role in the Wagnerian repertory written for a woman. One night in New York Klafsky sang Ortrud, from "Lohengrin" and two nights later at a performance in Brooklyn she appeared as Elsa. In all the realm of operatic roles there are no two parts more unlike, and yet Klafsky was great in them both.

Voices frequently change. Today Madame Patti sings all of her arias a key lower, and many younger singers are compelled to do likewise. This does no harm to the arias, and it does help to preserve the voice. The more musical the people are the less they care for vocal pyrotechnics. Schumann advised students who wished to be musical to sing in the middle parts.

#### Campobello.

To The Musical Courier:

Can you tell me what became of Campobello, who was once a famous opera singer. EIX.

Enrico Campobello is singing in vaudeville. He was in New York recently.

#### Josef Hofmann.

To The Musical Courier:

Please tell me—thereby obliging a constant reader—in what country and what city Josef Hofmann, pianist, makes his home. J. W. L., St. Louis, Mo.

Josef Hofmann resides with his parents in Berlin, Germany.

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## AS THE CRITIC SAW IT.

**A** VIOLINIST from Europe made his American debut at Mendelssohn Hall one day last week, and the event moved some of the music critics of the daily newspapers to startling comment. So impressed was the critic of the Times that he drew some remarkably vivid word pictures. If the Times man's flights of rhetoric are to be accepted literally, the virtuoso certainly must have had the time of his life. An effort has been made—with the assistance of a sketch artist—to give here with a rational idea of what the Times reporter really saw:



"\* \* \* A violinist hitherto unknown by name or reputation in New York made an appeal to the suffrages of the public last evening. \* \* \*



"\* \* \* The manner of his appearance was calculated to win approbation as dignified and moderate. There had been no resounding proclamation made as to

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his abilities or his successes in Europe, and he elected to stand on his own merits. \* \* \*



"\* \* \* His playing is full of spirit and energy that are not always restrained by a sense of moderation, balance and the artistic fitness of things, though he knows how to use them to produce stirring effects. His bowing is not altogether free or dexterous, and his left hand is facile, though it leads him sometimes to false intonation. \* \* \*



"\* \* \* He received much indiscriminating applause, and a huge flower piece in the form of a lyre was forced upon him before he had finished playing. \* \* \* The orchestral accompaniments were rather crude, and at some points evidently hampered him by failing to support him in his ideas of tempo."

## Pupils Honored.

IT is not every concert that attracts so representative an audience as that which attended the New York College of Music affair at Carnegie Hall last Thursday. Among the many society and artistic folk present there were Madame Sembrich, Madame Galski, Alfred Herz, Miss Morgan, daughter of J. P. Morgan; Mr. and Mrs. Elbridge T. Gerry and several members of the Vanderbilt family.

## Miss Thursby's Musicales.

MISS EMMA THURSBY is at home Friday afternoons through this and next month, at 4 o'clock, and music is, as usual, an ever important feature. Miss Thursby has many artist pupils, young women with beautiful natural voices which have been brought to a high degree of perfection under her experienced guidance, and some of her fellow artists willingly co-operate with her in these informal programs, as may be seen by the following:

Duet, Lakmé.....Delibes  
Miss Grace Clare and Miss Reba Cornett.  
Soprano solo, Ave Maria.....Susanne Macaulay  
Miss Josephine Del Prato.  
Soprano soli—  
The Violet.....Mildenberg  
Thy Beaming Eyes.....MacDowell  
Reba Cornett.  
Soli, zither—  
Fantaisie .....  
Lorelei .....  
Miss Kittie Berger.  
Soprano solo, Queen of Night, from Magic Flute.....Mozart  
Miss Grace Clare.  
Soprano solo, Aria from Gioconda.....Ponchielli  
Miss Josephine Del Prato.  
Violin soli—  
Romanza .....Svendsen  
Intermezzo .....Brahms  
Clarence de Vaux Royer.  
Ave Maria.....Gounod  
Miss Grace Clare.  
Violin obligato, Mr. de Vaux Royer.  
Soprano solo, Queen of Sheba.....Gounod  
Josephine Del Prato.

Bass soli—  
Aria from Magic Flute.....Mozart  
Danny Deever.....Damrosch  
Edward Brigham.

Among those present were Count Louis Bonaparte Primoli, of Rome; Count von Attems, of Austria; Mr. Haines, Mr. and Mrs. William F. King, Mr. and Mrs. Henry Harland; J. Clauson Mills, General and Mrs. Frederick Pierson, Mrs. Frank S. Hastings, Mr. and Mrs. Douglas Crane, Mrs. Jessica de Wolf, Mrs. James Pollock McQuade, Mrs. George Inness, Mrs. J. Arthur Mandeville, Mrs. Charles Robinson Smith, Lieutenant-Commander and Mrs. Fiske. Miss Grigsby. Mr. and Mrs. Alexander Guigon, Mrs. Frank Coe, Mr. and Mrs. John J. Boyle, Miss Marion Pollock, Robert Burton, Mrs. A. Harper Lynde, Miss Fanchon Thompson, Richard Cardin, Mrs. Collis, Miss Evelyn Fogg, Mme. Lillian Blauvelt, Mrs. Raymond (Anna Louise Cary), Mrs. Charles Foote and Miss Hastings.

## AN AMERICAN PIANIST.

IN an advance report of the pupils' concert which Mr. Lambert gave on Thursday evening in Carnegie Hall, this city, a Pittsburg paper says:

On next Thursday evening, January 22, in Carnegie Hall, New York city, Prof. Alexander Lambert, that veteran and successful teacher, will present in piano performances some American girls developed in his College of Music, and under conditions so trying and severe as to merit attention in all sections of the United States. An orchestra sixty strong is to furnish accompaniments; the musical connoisseurs of the metropolis will be out in force, as will also the whole army of keen-eyed critics. Here will be a test calculated to draw blood, and that Mr. Lambert and his protégés do not flinch in its face is most significant. The program presents warhorses that have claimed the best efforts of such supreme performers as Carreño, Zeisler, Hambourg, Josef Hofmann, Joseffy, Gabrilowitsch, d'Albert and Rosenthal. Miss Zuckerman was heard with orchestra during the last Pittsburg Exposition season, and though sixteen years hardly cover the span of her life, her playing of the Liszt "Hungarian Fantaisie" and the final movement of the Saint-Saëns Concerto was so monumental as to gain at once that high admiration awarded only the really great ones.

In another column of THE MUSICAL COURIER will be found a full report of this concert. Little Miss Zuckerman is beginning her career very auspiciously. This winter has brought her an imposing batch of engagements, among them one in Philadelphia with the new symphony orchestra under Scheel's direction.

Jeannette

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ANY fool can condemn; criticism calls for brains.

A SOUTHERN critic refers to the Metropolitan Opera House as "Mr. Grau's Music Hall." Should not the word be spelled "haul"?

BEFORE tenor Gerhäuser, of the Grau Opera, came here, his press agent sang loudly and long. Mr. Gerhäuser arrived in due time, and sang loudly, but he did not sing long. Last week he sailed for Europe. It does not always signify that because a man is made in Germany that he is a made man in America.

THE funny Fiji who sometimes reports music for the New York Tribune was in rare form last week. He spoke of Maud MacCarthy as "the talented violinist from the Antipodes." Erin-gobragh. Since when is Ireland in the Antipodes? And in another issue of the Tribune there is the mirthful statement that "Mr. Grau made a semi-announcement of his decision to retire. Pray, what is a 'semi-announcement'?" Another critic a few days ago referred to a fact as being "very actual." But what's the use?

IT is unjust to make any comparison in criticism between a young woman like Electa Gifford singing the Queen in "The Huguenots" and Melba or Sembrich, the latter being of an age old enough to be her mother. There is no justification for comparison, anyway, and everything should be done to encourage these young women in their efforts to rise to the occasion. After Miss Gifford has been married—a number of times, say—and has had children, and has sung the Queen in "The Huguenots" several thousand times, she probably will not be criticised as she has been here in New York on the occasion of her operatic début, and for the very reason that the present critics will then all be dead, in more ways than one, and new men will have arisen who will consider these matters from a more reasonable point of view. Miss Gifford is an American, and that, of course, goes against her unless she first resides in Europe about ten or fifteen years and becomes Gallicized, Teutonized or Anglicized. This is well known, and she probably knew it before she appeared last Saturday night. She did not sing like a matured artist, she was not expected to do that, and if this kind of criticism were applied generally to singers like Gadski, and like the rest that come over here, they would not continue their engagements, and would go back to Europe and be forgotten in the Black Forest, or in the density of the Thuringian woods. They could see the genuine Wartburg at a distance, but the Wartburg of the Metropolitan Opera House would never resound with their voices.

It is not a question so much of Miss Gifford's singing, but rather the manner in which the American girls are generally treated by the New York critics here unless these critics have personal relations of some kinds with their husbands, or with the singers themselves. It seems that Emma Eames this year has held no receptions at her home, and the result is that the criticisms are not any too favorable in the daily papers. This has given her a bad cold. After her receptions are started again her cold will immediately disappear. She will have representatives of the Sun and the Tribune and the Times and the other papers—the German papers, &c., on hand and she will get much better criticisms; but the poor American girl who has never lived in Europe, who depends entirely upon her

own native support, must leave the city of New York and sing in other cities—with her cold. So much the better for other cities, because they at least will be spared the worn out voices to which we are subjected here, some of which are so dead as to create no sympathy except in the open hearts of the New York daily critics. Suppose they were judged from the same point of view—these critics, with their worn out pens and theories, thematic coincidences and their encyclopædic revisions and reminiscences taken from the books lying before them, whence their extracted wisdom is paraded in the daily papers as if they had memories like Mezzofanti's.

When Ethel Inman, the pianist, gave a recital last week the critics did not remain to listen to the chief numbers, such as the Erl King, the Eleventh Rhapsody and the Chopin Impromptu, and yet in some of the papers these very compositions were criticised! It is a habit of the critics to go out "in a bunch," as it were, on some kind of prearranged signal, and some of them even go to sleep, as did the World critic the other afternoon at one of the concerts in Mendelssohn Hall. Probably that was due to the strain of reading the other criticisms the day previous, and no one can blame him for it; but the musical coteries of this town know the critics now when they see them, and it is one of the most amusing sights to observe these critics marching out in a body, and then the people read the next morning the criticisms of the performances that were never listened to. One of these days some genius here will arise who will write a comic opera in which the critics of the New York daily papers will be the chief subjects, and when their attitudes and mannerisms and general conduct are illustrated it will make a subject which will give a great revenue to the proper librettist. One of the Damosches ought to write the music for this opera.

CABLES bring the news that Signor Nasi, Minister of Public Instruction in Rome, has ratified the action of the Town Council of Pesaro in dismissing Pietro Mascagni from the directorship of the Pesaro Conservatory.

All reports to the contrary notwithstanding, this action is not a result of Mascagni's American tour, for that was undertaken with the consent of the council. Dissatisfaction had

long been rife in Pesaro, and it was felt that Mascagni was not the best man in the world for an important executive position. He made a tactical error when he brought with him to America several of the teachers and many of the best pupils of the Pesaro institution. A conservatory can hardly thrive without a director, without teachers and without pupils. Pesaro's music school is a municipal property, and the citizens, whose taxes paid the subsidy, were unwilling to sacrifice themselves for the furtherance of Mascagni's ambition and the enrichment of his pocket. In Pesaro, and, in fact, in all Italy, Mascagni is justly regarded as one of the great Neo-Italian composers. But as a man of public affairs he has lost considerable prestige. In him the so called artistic temperament predominates over everything else. His bump of judgment is lacking. He is not shrewd, he is not practical and he is not adaptable. Herein lies one of the reasons for his failure in America. There is a limit even to the "eccentricities of genius." In this country everything is businesslike, and any scheme—be it artistic or commercial—that is not conducted in a businesslike manner spells failure from almost the first moment of its actual launching. This is the critical moment of Mascagni's career. His star has begun to pale. He must write another "Cavalleria Rusticana." Now is the time for his supreme triumph if the material is in him. Another "Cavalleria Rusticana," or—remain in America!



# Mr. Grau's Retirement.

## A CRISIS IN OPERA.

FOR some years it has been understood that Mr. Maurice Grau was not enjoying the very best of health, and it was very natural that after so many years of strenuous life—as it is now called in America, and also in Europe—a constitution, even the most rugged, must finally succumb to the inexorable laws of Nature, and the system must find rest and recuperation. Mr. Grau is only one of the millions of men in this country who has sacrificed for business and for ambition, noble although it may have been, some of his tissues and his nerve force. Far be it from us to criticise him for this, for he is merely following out the rules and laws that guide and control men of affairs in the United States who cannot emancipate themselves from the tremendous pressure which their kind of business imposes upon such as find themselves in command of important institutions.

Mr. Grau's retirement, however, will be merely tentative, because the Stock Company, of which he is the President, will be maintained, and during the season of opera to be given next year he will be in this city if his health permits, and will regulate indirectly the affairs of the company. His subordinates will do the active work, and he will overlook it passively, and his influence will be maintained, and his business mechanism will continue to operate at the Metropolitan. There is no reason why the Stock Company, of which Mr. Grau is President, should dissolve or change hands, or why he should sell out his stock if, as it has been reported, the company has been doing a successful business and has declared a big dividend on its large capitalization. Mr. Grau is the first one to have entered the field of grand opera in this city, and not to fail individually. All of the preceding managers went to pieces, most of them financially. Mr. Grau succeeded financially, but apparently has gone to pieces physically, so grand opera in the city of New York is an evil to the managers, no matter how it results. If it succeeds financially it kills the man, if it does not kill the man it fails financially, and it is thoroughly understood by those in the profession who have in their possession the inner secrets as to why this should be the case—it is inevitable. It was only by the most herculean efforts that Mr. Grau was able to bring about such financial successes as to enable him to pay the large salaries which foreign singers are receiving, but the job placed him hors de combat.

And right here it is very necessary to be just to him, and not to accuse him of having had anything to do with the introduction of the star system or its maintenance. Mr. Grau had to pander to the vitiated, low taste that prevails in this country, where sensationalism is the chief end. The legitimate ensemble opera could not attract any audiences whatever here, and it is merely an iridescent dream, as the late Senator from Kansas said. This must be admitted by THE MUSICAL COURIER, which has maintained that ensemble opera should be installed. The people of this country want sensationalism, they want a great name, they want a singer with a high salary, they want all this nerve stimulus. To view a great ensemble which is unknown would be a bore, because the people that go to the Metropolitan Opera House and who support the scheme are not interested whatever in art. They will never be found purchasing pictures at legitimate prices. An oil painting which is put up at auction here, which has had some kind of pedigree connected with sensational prices or figures, or a thoroughly advertised painting that has come from some Paris establishment, or that has been introduced through a syndi-

cate of speculators in London or Paris, if it can bring over \$10,000 or \$20,000 will be purchased here by the same class of people; whereas a genuine piece of art, such as is found in the galleries of Europe, and which would represent a part of the ensemble, or which would go toward the completion of ensemble, would never be purchased here on its merits, except in some few isolated cases by some true lover of art, who is at the same time a judge and who can understand this. It is the sensational that is wanted in painting and in sculpture, just as it is in opera here, and these people who desire it can afford to pay for it, and so this characteristic will be maintained. Opera, purely as opera, cannot exist here, and Mr. Grau had to submit to that imposition. He had no subvention, but he had the backing of the fashionable element, which is the same thing.

He understood how to make himself agreeable to the critics of this town. He saw through their game, he understood it, and he helped them to play it. For this reason even the most reckless performances were proclaimed as satisfactory from the musical point of view, and, if this was not due to the influences that Mr. Grau could exert, it was due to the ignorance of the critics, most of whom have not seen opera in Europe and have never studied the subject thoroughly outside of the books. Not being practical musicians themselves, we must, of course, forgive them for many of the serious misstatements which they have made and their failures of judgment. We cannot expect these men to understand the question thoroughly, but it helped Mr. Grau because his suavity and his diplomacy finally secured their co-operation, together with such other influences as are understood to exist in the shape of courtesies, &c., &c.

Whatever may be the case—whether Mr. Grau goes back to the helm, or indirectly controls the opera season, or whether a performance will take place next season—the fact remains that the opera has reached a crisis. The people here have become completely nauseated with the continuation of the same set of singers, and this season does not offer any prospects of success. The market has been so flooded with great names and the European opera houses have been decimated in order to secure the most prominent singers that very little is left on the other side to supply the taste for the sensational here. The morbidity has reached such a stage that only the greatest singers are brought here, and the greatest singers as we know them today through their method of advertising are either here or have been here, and new ones do not seem to secure popular approval. The question therefore arises whether Mr. Grau has not seen this himself, and whether he is not compelled to acknowledge that his limits have finally been reached, and that his scouring through the opera houses of Europe will not provide that material which is necessary here in order to secure support on the basis of past methods. It happens that THE MUSICAL COURIER, through its various offices in Europe and through its correspondents and through the travels of its editor in Europe, is acquainted with the situation on the other side, and for this reason it is able to state that there is no one of any such prominence in Europe today, no set of singers of such prominence in Europe today, as to supplant these who have secured their popularity on this side of the ocean. Jean de Reszké, if he is in good voice, could carry a season next year if supported by ample talent. But even Jean

de Reszké must finally succumb to Nature, as Mr. Grau has, and his work must be telling on him, and so it is with others, and that places the opera in that quandary to which it must necessarily come finally, due to the persistency of flamboyant advertising and incessant réclame.

It may be suggested that the coming season will see the reversion to the old system and that the plans of the German opera will be followed, but this is not to the taste of the public here. Wagner is a great operatic attraction, but Wagner opera has also lost its sensational characteristics in this country, and people may go to hear one cycle and hear a "Tristan" performance with a big Isolde in it once or twice, but we cannot depend upon Wagner to sustain the opera here, and we cannot sustain the opera here without star castes, and star castes are difficult to secure, and so Mr. Grau may have decided, while his health required his attention, it was also a question of facing the impossible, and in such a struggle his nerves would be subjected to a still greater pressure than ever, and he therefore wisely decided to retire actively from all dissipation in opera in the future until some reversion of public opinion during which he could recuperate.

No one knows better than Mr. Grau how difficult it is to keep the operatic situation at high pressure in this country, leaving aside the aggregation of petty annoyances that flow from the relations of manager, for these stars become more presumptuous the more secure they think they are. The stars themselves also should not be blamed for this attitude, for they know that it is due to their singing that the public becomes interested and pays. They know that they have but a limited number of years before them in which their voices can be depended upon, and hence they are perfectly justified in making all the demands possible within the limited sphere of their action. It is not the stars who are responsible for the star system. They are simply the mediums, the instruments and the illustration of the system itself. After all, there are very few singers in the true sense of the word, and it takes many, many years before a voice reaches that perfection and that grace and that insidious power over an audience that gives it sway and magnetism. And why should not these women and these men who are possessed of this divine gift demand a complete subjection and recognition? They know that they are among the few that can do so, and they know that in each generation there are but a few, and they are merely fulfilling the usual design of humanity in demanding a complete enforcement of the laws which surround the situation. It is all based upon supply and demand. If there were many Sembrichs, Sembrich would be unable to secure such a salary as she is getting; if there were many Nordicas, it would be the same with Nordica. There are not many; there are not many Jean de Reszkés, and there were never many Pattis.

The complete solution of the whole problem will be found in giving opera in English. The cultivation of our native tongue on the operatic stage is the one and only proper culture that should be pursued in this country in the direction of opera. It would be the development of the English tongue in connection with song, it would be a stimulus to elocution, and it would prove a proper field for the exploitation of the American voice and the American musical talent. How to make this sensational must be left to a future manager, because Mr. Grau himself is not in sympathy with it at all and considers it merely another Utopian scheme. He may be right about this, but it is merely the logical outcome of the future events upon which this proposition is predicated. The polyglot opera which we have had in the United States is in reality a farce so far as the nation is concerned, and so far as music in America is concerned. We have had performances in which all kinds of nationalities sang their various tongues, and the chorus sang Italian and the orchestra was composed of all kinds of foreigners,

and the directors were foreigners, the stage managers foreigners, impresario foreign, &c. It was fashionable and it is fashionable, but it is not music in America, and it is not America in music. For that reason this operatic problem is always a dangerous one. Mr. Grau must, therefore, be considered a wise man, and particularly so when it involves a question of his health, which, after all, is the first question with every man of intelligence, or should be if it is not.

**M**USICIANS who do not forget may recall that the birthdays of Mozart and Schubert occur this week. Both of these great geniuses died young. Wolfgang Amadeus Mozart was born at Salzburg January 27, 1756. He passed away at Vienna December 5, 1791, where Franz

**MOZART AND SCHUBERT.** Peter Schubert was born January 31, 1797. Schubert died in

Vienna November 19, 1828, at the age of thirty-one years. Mozart was only thirty-five when the final summons came. No one can read of the hardships of these illustrious young men, and of the ingratitude and surpassing ignorance which prevailed in their day, without shudders and tears. Both deaths were pathetic and tragic, if viewed from the standpoint of material success. Mozart's remains were interred in a pauper or free grave. Friends came forward in time and arranged a respectable funeral for Schubert, and he was laid to rest in the cemetery where Beethoven was buried the year before. The hardest thing to comprehend in the life of Schubert is that he and Beethoven lived in the same city for many years, and yet the great German symphony writer did not hear of the younger composer until he himself was too feeble and broken down to give him encouragement. Shortly before his death Beethoven heard some of Schubert's songs, and he not only praised them highly but declared that the young composer "had the divine spark."

Both Mozart and Schubert live today principally through their vocal compositions; Mozart by his operas and Schubert by his songs. While musicians of serious bent do give some attention to Mozart's orchestral and other instrumental music, Schubert's works are almost entirely neglected. The Unfinished Symphony in B minor is the one heard here, and that is all of Schubert's orchestral music. His name rarely is printed on the programs of piano recitals, and when it is it is bound to be the same pieces, either the "Moment Musical" or the "Rosamund Variations." Schubert wrote more than 1,200 compositions, some 700 songs and 500 works for orchestra, piano, string quartet and other instrumental combinations. In all this wonderful literature of music there are several hundred compositions at least worthy of performance. Some of the orchestral conductors who are giving New York vain repetitions might ponder over this. The pianists, too, as well as leaders of string quartets, might think it over in making up new programs.

**VERNON BLACKBURN**, of the Pall Mall Gazette, objects to Ernest Newmann's recent article in *THE MUSICAL COURIER*, and states: "The learned professions have practically ceased to be when colleague discusses colleague in the province of music." But what would Mr. Blackburn say if all the London critics combined, or nearly all of them, were to become partners in a scheme which would be intended to represent a judicial opinion regarding the ethical conduct of one of their colleagues? Would that not be preposterous, particularly if it were discovered that the London critics were engaged in commercial enterprises in connection with their own critical work? An interesting story could be told to Mr. Blackburn on this very subject concerning the New York critics, the London critics merely being mentioned here for hypothetical reasons.

# The Critic's Opportunity.

## Criticism That Comes by Nature.

### FOURTEENTH PAPER.

*DOGBERRY—To be a well favored man is the gift of fortune; but to write and read comes by nature. \* \* \* Well, for your favor, sir, why, give God thanks and make no boast of it; and for your writing and reading, let that appear when there is no need of such vanity.—Much Ado About Nothing.*

*BOTTOM—I have a reasonable good ear in music; let's have the tongs and the bones.—A Midsummer Night's Dream.*

New York Sun, January 18.—It is not true that people do not read program notes at all. Many people do, but few seem to read them intelligently. \* \* \* They try to read the annotator's description of the music and at the same time to listen to the music itself.

Of course, the thing cannot be done. No one can perform two radically different intellectual processes at the same time, and reading a description and analysis of a musical work, which is at the moment of reading passing by the mind, is quite out of the question.

Some other people may be seen turning hastily to their program books every time they hear a new theme. They are likely to meet with little satisfaction from this process, yet it is distinctly more intelligent than the other. \* \* \* But what a pity it is that anything more than a little information as to the particular purpose of a composition and something about its origin should be needed.

The analysis should be made by the hearer. Mr. Hale's notes are admirable from this point of view. They are very liberal, but they are not cut and dried stories of "The principal theme, D major, three-fourth time, allegro vivace, consists of a series of syncopated quarter notes given out by the clarinets with an accompaniment of strings pizzicato, marking the true rhythm," &c.

If people cannot hear that for themselves there is little use of trying to induce them to think about the structure of the composition at all.

**I**F an analytical program is not, and is not intended to be, analytical why is it provided? Is it written merely as a means of airing the erudition of the writer; as a means of diverting the attention of the person at a concert from the music which he goes there to hear; for the privilege of hearing which he has paid; or as a means of forcing on his attention the advertisements that in some instances quite fill the pages of the program book?



If a person, hearing a composition for the first time, is able to analyze it for himself, he knows more than most critics, and a great deal more than many persons who are posing as professional musicians; then to what end is he supplied with a program? In such a case what is an analytical program but an arrant farce or a piece of impertinence. The great majority of persons who attend concerts are amateurs and laymen, not professional musicians, and the layman looks to the professional musician and to the critic for instruction in music, not because he is weak minded and cannot think, but because his occupation does not admit of giving the time to the subject which the professional musician and the critic are supposed to give. He goes to these for an expert opinion on music, just as he goes to the attorney for an expert opinion on a point of law, because he has not the time to study the code himself. He looks at his program for a thematic outline of the composition and such other information as may help him to understand it, not because he has not access to the sources of information on which the critic relies, but because he has not the time for consulting them. He cannot go to the concert with his musical dictionary under his arm;

he has not at hand the books of reference and the musical library that enable him to seek out and verify obscure "thematic coincidence." He wants a few concise and pertinent sentences that will put him in possession of the key to the composition, as the right word at the right time from a teacher of mathematics, who knows his business, cuts the Gordian knot of some hitherto incomprehensible problem. Yet the critic of the Sun innocently remarks: "If people cannot do this for themselves there is little use of trying to induce them to think about the structure of the composition at all." This is doubly refreshing, in view of the fact that the critics are often wrong on points that have to do with elementary principles of music analysis.

If a person is capable of analyzing music for himself, he is quite independent of programs and of critics; but one could no more analyze a musical composition without, at least, an elementary training in harmony and the theory of music than he could solve a problem in cube root or quadratic equations without a knowledge of the multiplication table. The act of seizing a passing theme in D major, which the critic of the Sun considers a matter of course, is impossible for anyone without an infallible ear for pitch; and the sense of absolute pitch is by no means a common gift, even among musicians. If we are familiar with a composition it is very easy to say when a certain theme comes in that it is in this or that key; but the case is not so simple with a composition that is entirely new. If a person has not seen the score he cannot, unless he possesses an infallible ear, tell what key the first phrase is written in. If he knows that the first subject is in the key of C, it is no great feat for him to recognize a modulation to G; but if he does not know the first key he will not be able to name the second, even though he should feel the change when made.

The condition described by musicians as tone deafness by no means deprives the person so afflicted of all enjoyment of music, for the degree of the affliction varies infinitely in different persons. Many persons so afflicted are not aware of the limitation. Between the persons, extremely rare, who possess an infallible ear for pitch and those, almost as rare, who cannot distinguish between two degrees of the scale, there is a very wide margin. A person may be able to distinguish between two degrees of the scale without being able to name the degrees; he may recognize a difference between C and D of the scale without being able to tell whether it is a whole step or a half step. Leaving professional musicians out of the question probably not one person in 500, standing with his back to the piano, would be able to name at the first attempt any note struck thereon. The chances are ten to one against his being able to sing the tone correctly the first time he tried, though this is much easier than naming the note.

A degree of tone deafness is common to most professional musicians, though many of those thus afflicted would doubtless repudiate the charge with scorn. All teachers of singing who do not use a piano use a tuning fork, or some other instrument of fixed tone, for determining pitch; and most professional singers find it difficult, if not impossible, to strike a definite pitch without the aid of an instrument. The most difficult feat accomplished by a singer is the singing of an air of some length un-



accompanied, and only the singer of infallible ear will, in such a case, begin and end on the same key. Musicians who play stringed instruments, a violin player, for instance, will tune his violin by the piano, if there is one near him, whether he expects to play it with the piano or not. He uses the instrument of fixed tone for the sake of convenience and certainty. This would not be necessary, except in cases where the two instruments were to be played together, if his ear were absolutely reliable.



In the case of a banjo, guitar or other stringed instrument used for accompanying the voice, where one instrument is to be used alone, it may be tuned with sufficient accuracy for practical purposes without the aid of a fixed tone; for the singer who has a reasonable good ear in music unconsciously modulates his voice to the instrument just as he unconsciously transposes a melody to bring it within the range of his voice; but of twenty persons attempting to tune as many stringed instruments without a common guide, scarcely two of them would get the same pitch. No one can play a stringed instrument who has not a reasonable good ear, and no one without such gift attempts it; so that even the amateurs who play stringed instruments for their own amusement could not be considered representative of the rank and file who attend public concerts. The majority of these are men and women who have no technical knowledge of music whatever, and could not tune a stringed instrument if their lives hung on the issue.

If an air were written in a certain key, say A flat, and a singer, for reasons of her own, chose to sing it in the key of G, how many persons in the average audience would note the transposition? It is true that the inability to detect the change need not interfere in the least with a person's enjoyment of the air if it be well sung; but if one has previously heard the air in the original key and does not notice the transposition he is not capable of auricular analysis. If he cannot distinguish the key of an air given by the voice, or a single instrument, how shall he say with certainty of this or that theme, diversified by the complex and exhaustive treatment of a large orchestra, that it is in this or that key? It is a comparatively easy thing to analyze a composition looking at the score; but even this requires some training, and program notes, if they have a legitimate office, are for the help of those whose daily occupations are quite outside the world of music; who lack the training musicians and critics are supposed to receive; yet these are the people whom the critic of the Sun genially invites to furnish their own analyses.



For whom then do the "programmational" editors write? The "stories of the principal theme in D major, three-fourths time, allegro vivace, consists of a series of syncopated quarter notes," &c., which the critic views with scorn, are doubtless "cut and dried," and, like all purely technical details, tedious enough to those who are not in search of particular and exact information. It by no means follows that these details are equally familiar to all those who may be attending a concert, or that they are to be acquired by the spirit of divination. What does a person without technical education know about syncopation? He has heard, perhaps, that negro melodies owe their peculiar effects to syncopated rhythms; but it is hardly likely that this bit of information would enable him to seize a syncopated passage delivered by an orchestra. He might discover that it was not precisely like the passages preceding it without knowing in what the difference consisted.

Syncopation depends not only on the temporary shifting of the accent but also to a great extent on our power to retain in the mind the feeling of the normal accent which falls on the first beat of the measure. There is accent in the ticking of a clock,

and this accent falls on the first or second beat, according to the instant when the attention is fixed on the clock. We may sit in a room with a clock for hours without being conscious of the ticking at all, but the moment we begin to listen we are aware that every second tick is the stronger. As we listen we may throw the accent forward or back at will by a simple process of mental adjustment. In reading poetry, where the rhythm is not strongly marked, we sometimes make two or three attempts before we get precisely the right swing; two persons may read the same poem with a different rhythm, and some persons may read it without any. In the declamation of some professional elocutionists the most rhythmic poem becomes mere prose. Many professional musicians are very deficient in the sense of rhythm, and that quality of execution that some critics are fond of calling *Zal* is frequently due to nothing more than an exceptional feeling for rhythm. Now, the instant grasping of a syncopated passage depends on several things. First, clear cut execution on the part of the performer, or performers; then a strong sense of rhythm in the listener, and this is in most cases "the gift of fortune" and by no means common. It presupposes the ability to retain a consciousness of the normal accent while listening to the arbitrary accent; for it is the play of the misplaced accent against the natural accent that produces the effect of syncopation. The moment we escape the thrall of the normal accent the syncopation itself becomes normal and the peculiar effect is lost; so that a mere lapse of attention may produce an effect of syncopation or destroy it. It becomes finally a matter of mental adjustment, as in the case of the ticking of the clock, and we may by a simple mental process produce the effect at will.

This being the case it is not so easy for a person of limited knowledge, whose opportunities for listening to an orchestra are more or less limited, to distinguish a syncopated passage in three-quarter time from a similar passage with the normal accent, coming in on the third beat of the measure after a long rest.



There are many teachers of music in New York and elsewhere who could not accomplish unaided the analysis which to the critic of the Sun appears so simple. Among teachers as well as among critics things that are fundamental and of the first importance are often neglected for things non-essential, but showy and better calculated to catch the eyes and ears of the groundlings. The arithmetical tables are quite as dry, quite as destitute of novelty, perhaps, to the average student as the analysis of a musical composition is to the critic of the Sun, but they are a part, a very necessary part of every man's education, and they do not "come by nature." There are even directors of orchestras whose grasp of these matters is so feeble that it is often impossible for the trained ear and the alert mind to decide just what is being done. Then how is the uninitiated to grapple successfully at the same time with all the complex instrumental effects of modern composition; to note the varying shades of different keys, the methods and the effects of ingenious modulations, the changes of rhythm and tempi, the "dynamic nuance," with no guide but his ear and the erratic movements of a director's baton?

The minute analysis of a composition is not absolutely essential to enjoyment of a certain kind. With a reasonably good ear and a temperament easily wrought upon, a man may surrender himself to a composition and get a great deal out of it without knowing what it is called, who wrote it, whether it is a symphony, a suite or a scene from an opera. In such a case he enjoys the music precisely as a child enjoys a wonder tale, wholly engrossed by the things that are doing, and not in the least disturbed by the slovenly diction or the geographical and historical discrepancies that may crop out on every

page. The child would enjoy the tale quite as much if the diction were pure and the unities preserved, but no more; and if it came to a choice between a blood curdling narrative, written in a slovenly style, and a didactic tale, couched in the loftiest language, he would unhesitatingly choose the former.

The scholar, on the contrary, would not read a page of the wonder tale in its slatternly garb, for to him the pleasure is not wholly in the thing done; quite half of it is in the manner of the doing; and he might derive much pleasure from the didactic tale because of the sheer beauty of the style; but it is only when he finds a pure and exalted style vivified by a powerful imagination that his pleasure is quite complete. By the same token the person of taste whose musical education has not been wholly neglected prefers a slight thing well done to a great thing butchered. He may prefer a ballad well written to the tinsel effects of light opera, even though themes from the old masters have been dragged in to give vitality to the latter. He prefers the themes of great masters in their original setting, because it is here only that he finds great matters greatly handled. There are those who contend that the pleasure to be derived from a knowledge and analysis of method is not wholly to be despised; but for the most part the critics and the majority of musicians appear to be arrayed on the other side of the proposition.

The critic has all the leisure, all the opportunity for special study that is denied to the man of business, to the great majority of those who pay for tickets and therefore are the real support of musical organizations; yet the critic, by his own confession, cannot write intelligently of a composition until he has dug up a program. And he does not want analysis but a biography of the composer and such personal gossip concerning him as may be readily grasped without too great effort of the mind. He is probably the only person who reads program notes. The average concertgoer, as has been shown, has no time for them, and he can enjoy the concert without them; but enjoyment is not analysis; indeed many persons contend that the two are incompatible, and it is absurd to suggest that a person without special training should furnish his own analysis. He may get on very well without the analysis, but he cannot furnish it. As well expect a man who never studied geometry to demonstrate the "pons asinorum."

The program that is stuffed with irrelevant matter is of no use to the layman, however valuable it may be to the critic. The function of the critic is not to display erudition but to furnish information to those who are in need of it and have no time to dig it up for themselves; and all information that does not apply strictly to the matter in hand is not a help but a hindrance. If one were called upon to teach a class in mathematics there would be nothing gained by reading to the class a treatise on English literature, however erudite, however interesting the treatise might be in itself. A treatise on the forms of French versification may furnish a marvelous display of erudition, may be an extremely fascinating thing in itself, without being of the least help to a person who is endeavoring to assimilate musical themes.

If we do not care to know music intellectually; if we are to persist in regarding it simply as food for the emotions, let us have done with talking about it. A certain well known critic said recently in conversation with some friends: "A symphony appeals to us in precisely the same way as a dish of clam chowder. A man can no more explain why he likes one symphony better than another than he can explain why he prefers chowder made by a certain chef to chowder made by another." If this is true every man is by nature his own critic, and the occupation of the professional critic is gone. A man may take pepper in his chowder or he may take it without, and to expect him to explain the preference is mere impertinence. There is nothing more

to be said, and we may all rejoice with the critic of the Sun in the assurance that while the art of writing programs is the "gift of fortune" the analysis of music "comes by nature."

A SPECIAL dispatch says that on Thursday, January 22, Rafael Joseffy made his reappearance in Toronto, Canada, after an absence for some time from the concert stage. The telegram continues in this wise: "Mr. Joseffy was received with enthusiasm. To the delight of all present he played with his **VIVE JOSEFFY!** accustomed masterly technic, feeling and beauty of conception. His program was varied as usual. The principal number was Chopin's Sonata in B flat minor, which aroused most demonstrative approval. He was recalled several times during the evening, and had to give three extra numbers."

To the admirers of Rafael Joseffy—and they number practically the entire musical public of the United States—the report of his reappearance on the concert platform must indeed be welcome news. Other pianists may come and go, and be praised and applauded, but no one is quite able to take Rafael Joseffy's peculiar place in the affections of the American public, and of the American piano playing fraternity in particular. He is sui generis. To many he was, and is, and always will be the ideal of pianistic perfection. In his years of unwilling retirement, made necessary because of ill health, Joseffy has broadened marvelously in his art. He has improved, he that was considered perfect. He has demonstrated conclusively what many preach, but few believe, that an artist is never finished with his studies. He has learned the lesson of the later Chopin and of Brahms. He does not play to please. Like Liszt, Joseffy is concerned not with making money but with making music. He represents a supreme artistic achievement in the domain of modern piano playing. He has in his own way duplicated the astounding musical metamorphosis of Verdi. Joseffy has changed with the times, and therein lies his right and title to greatness. In a remote cottage, high in the Pocantico Hills, he has wrestled with the vital problems of the piano, and he has conquered them. Far behind him lies his storm and stress period. His art of today is pure, serene, clarified. He has lost none of his individuality, but he has learned to control it and to direct it. His mental grasp is cosmic. The piano has never known a deeper or a more enthusiastic student than Rafael Joseffy. He is one of the few in whom burns the sacred fire, one of the few with a real musical message. It is to be hoped that Joseffy will spread his message often this season, and for many more seasons to come. We cannot spare him from the lean ranks of our truly great concert pianists.

A PARAGRAPH circulating industriously through the European papers states that recently in Munich there took place the first performance of Bach's Concerto for four pianos and string quartet. Writing to a Berlin weekly, witty Bernhard Ziehn, of Chicago, contradicts the report in these words: "The recent Munich performance of this work was not the first, for Chicago has heard the Bach Concerto twice, once thirteen years ago and again in 1893. Chicago, it will be remembered, lies in the primitive forests of America."



THERE is much talk about the inadequacy of our current operatic libretti, but nobody offers to improve them. "Where are the librettists of yesterday?" asks some one sorrowfully. "Where are the librettists of today?" would be a question much more to the point. I know of one and I herewith submit a curtailed specimen of his work. The ambitious author claims for his book no saving advantage of originality, but he insists that it is quite as good as many of the libretti which now puzzle Metropolitan Opera House audiences. The reader, if he likes, can skip the author's suggestions to the composer. The play's the thing:

#### "BUL-BUL."

(Grand operatic pageant in one short prologue and five long acts.)

#### Characters.

Bul-Bul (princess of Ghazzam).  
Bag-Dadh (her father, King of Ghazzam).  
Balderdash II (King of Ghylia).  
Zuleikha (wife of Bag-Dadh and cousin of Balderdash).  
Dohlinka (Bul-Bul's slave and niece of Bag-Dadh by a former marriage).  
Bhey-Rum (a courtier in love with Bul-Bul).  
Dham-Bad (his friend and nephew of Zuleikha).  
Holy-Ghee (High Priest, half brother of Bhey-Rum).  
Fatina (sorceress).  
Courtiers, priests, soldiers, dancers, slaves.

#### Prologue.

(Curtain rises and discovers royal gardens belonging to Bag-Dadh. The rays of a thousand lamps shed soft radiance on the scene. This illusion is carried out by the skillful use of four or five incandescent lights. The palace is within easy reach of the gardens, but not visible. The music must suggest that there is a palace. A watchman passes.)

Watchman (basso)—'Tis midnight I proclaim, oh. 'Tis midnight, oh, oh. Oh, 'tis midnight.

A Figure—Who wakes the still of night, the still of night?

Watchman—The still of night?

A Figure—Yea, the still of night.

(The clock in the garden strikes twelve.)

Watchman—Who art thou?

A Figure—A reveller.

Watchman (advancing)—What dost thou here?

A Figure—Nothing, bold guardian of the law.

(Very good opportunity for basso and baritone duet on the words "What dost thou" and "Nothing.")

Watchman—Begone.

A Figure—I will. (He goes.)

Watchman—"Tis after midnight, oh! Oh, oh, 'tis

after midnight. (Music heard from the palace.)

#### End of Prologue.

#### ACT I.

(Ante-chamber in the palace of Bag-Dadh. Amneris' boudoir scene from "Aida" would do very well here. Enter chorus.)

Head Chorister (bad basso)—Hallelujah! He comes, he comes.

Chorus (quickly)—Who comes?

H. C.—The great and glorious Balderdash to woo our Bag-Dadh's daughter.

Chorus—Say not so.

H. C.—I hear his trumpets now.

(Trumpet call heard.)

Chorus—Hallelujah! He comes, he comes. (Balderdash appears.)

(Enter ballet. Chorus disperses to the sides of stage and looks on in glum silence. Short ballet. Exit ballet.)

Chorus—Nearer comes King Balderdash! Oh, joy! Oh, joy! Long live, long live King Balderdash!

(Enter Dham-Bad and Bhey-Rum.)

Bhey-Rum (tenor)—Melancholy clouds my brow, and thou, my friend, must aid me.

Dham-Bad—I am thy friend.

Bhey-Rum—I love Bul-Bul.

Dham-Bad (takes three rapid steps forward and looks into the Vanderbilt box)—Ah! He loves Bul-Bul! Rivals then are we.

Bhey-Rum—Hast thou no word of comfort?

Dham-Bad—Thou'rt but a lowly courtier and mighty is this king.

Bhey-Rum—By right of sword I'll win Bul-Bul.

(Dham-Bad sneers.)

(Trumpet calls and cries of stage hands from without.)

Dham-Bad—Thy rival comes. Tell that to him. (Exit.)

Bhey-Rum—I've lost a friend and lost my heart. (Exit.)

Head Chorister—He'll lose his head besides.

Chorus—He'll lose his head besides.

Bhey-Rum (from without)—I'll lose my head besides.

(Enter Bag-Dadh and troops. March for corni and trombi.)

Bag-Dadh—Here are the royal troops.

Chorus—There are the royal troops.

Bag-Dadh—See the myriads march.

Chorus—See the myriads march.

(This is accomplished by employing seventeen men, who march across stage to R., run rapidly around behind rear drop, and appear at L. out of breath, but ready to march again. This is repeated until the chorus has been sufficiently impressed.)

Chorus—The King! The King!

(Enter Balderdash II, a baritone, who is carried in Rhadames' palanquin.)

Balderdash II—All hail, kind King of Ghazzam.

Bag-Dadh—In my domain you are.

Chorus—In his domain he is.

(This is confusing, but necessary.)

Bag-Dadh—Welcome, noble suitor. All hail to Balderdash.

Balderdash—All hail to Bag-Dadh.

(The hailing being over, all are seated.)

Balderdash—Where is the fairest of her sex?

(Enter Bul-Bul, followed by Zuleikha.)

Zuleikha—I'm come, my noble lord.

Balderdash—It is not thee I meant.

Zuleikha—Ah, heavens! how I love him!

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*Bul-Bul* (to herself)—My heart beats but for Bhey-Rum.

(Enter Holy-Ghee.)

*Holy-Ghee*—A benediction on thy heads.

(Basso solo, with full chorus.)

*Balderdash*—I claim the lovely *Bul-Bul*.

*Bag-Dadh*—I give to thee—

*Zuleikha* (rushes forward)—Stop—it cannot be.

*Bag-Dadh*—Speak, why cry you thus, *Zuleikha*?

*Zuleikha*—She is—

*Chorus*—She is—

*Zuleikha*—She is—

*Chorus*—She is—

*Zuleikha*—She is—his daughter.

(Faints and is supported by High Priest.)

*Holy Ghee*—Ah, how I love her.

(Enter Bhey-Rum and Dham-Bad. The seven principals advance to centre of stage and sing septet as follows:)

*Zuleikha*—Ah! how I love him!

*Bag-Dadh*—Ah! how she loves him!

*Balderdash*—Ah! how I love her!

*Bul-Bul*—Ah! how I love him!

*Bhey-Rum*—Ah! how he loves her!

*Holy Ghee*—Ah! how she loves him!

*Dham-Bad*—Ah! how I love her!

*Curtain, very slowly.*

## ACT II.

(Garden as in prologue. The Sorceress enters.)

*Fatima*—*Bag-Dadh*, king of men.

(Enter *Bag-Dadh*.)

*Bag-Dadh* (who is near sighted)—Is't my *Dohlinka*?

*Fatima* (turns suddenly)—A slave thou lovest, Sire?

*Bag-Dadh*—I hate thee, vision of evil.

*Fatima*—A curse upon thee, false *Bag-Dadh*.

*Bag-Dadh* (to guard who appears)—Do your duty.

*Fatima* (on her knees)—I love thee, *Bag-Dadh*, king!

*Bag-Dadh*—Away. Thy king would none of thee. He loves *Dohlinka*.

*Fatima*—Thou canst not wed thy slave.

*Bag-Dadh*—By edict I will change the law.

*Fatima*—And yet thou canst not wed thy slave.

*Bag-Dadh*—And the reason, witch?

*Fatima*—She is thy daughter.

(*Bag-Dadh* staggers and *Fatima* gloats.)

*Fatima* (as she is dragged away)—An evil spell upon them. May war destroy thy house.

(Enter Herald.)

*Herald*—Bad news I bring.

*Bag-Dadh*—Thou hast my ear.

*Herald*—The King of *Balderdash*—

*Bag-Dadh*—All hail to him!

*Herald*—All hail to him!

*Herald*—Declareth war.

*Bag-Dadh*—A son of Satan.

*Herald*—A son of Satan.

*Bag-Dadh*—So then 'tis war. Bhey-Rum shall lead my army. (March.)

*Curtain.*

## ACT III.

(Hall of *Bag-Dadh*'s palace. A guard in the rear. Enter *Bul-Bul* and *Bhey-Rum*.)

*Bhey-Rum*—Weep not, my fairest *Bul-Bul*.

*Bul-Bul*—Thou'lt ne'er return to me.

*Bhey-Rum*—With laurels crowned I'll claim thee as my bride.

*Bul-Bul*—Thy queen I'll be?

*Bhey-Rum*—My queen thou'lt be.

*Bul-Bul*—But art thou, then, a king?

*Bhey-Rum*—A king of distant lands am I.

*Bul-Bul*—And served here but for me?

*Bhey-Rum*—A vassal to a queen.

(Tenor solo, "A King of Distant Lands.")

*Bul-Bul*—Tell me of thy love.

*Bhey-Rum* (tenor solo)—

A Dream Thy Face, etc.

*Bul-Bul*—And I'll be true to thee.

*Bul-Bul* and *Bhey-Rum* (duet)—And I'll be true to thee.

(A trumpet call is heard.)

*Bhey-Rum*—And now I must depart.

*Bul-Bul*—I'll pray for thee.

*Bhey-Rum*—I'll fight for thee.

*Bul-Bul*—Adieu.

*Bhey-Rum*—Adieu.

*Bul-Bul*—Adieu.

*Bhey-Rum*—Adieu.

*Bul-Bul*—My King.

*Bhey-Rum*—My Queen.

(Guard advances and raises his hand. The lovers start back.)

*Guard*—It cannot be.

*Bhey-Rum* and *Bul-Bul* (duet)—It cannot be.

*Bhey-Rum* (to guard)—Why speakst thou thus?

*Guard*—She is thy sister.

*Bhey-Rum* and *Bul-Bul* (duet)—She is my sister. I am his sister.

*Bhey-Rum*—And who art thou?

*Guard* (removes wig)—I am *Dohlinka*.

*Bhey-Rum*—What dost thou here?

*Dohlinka*—I love thee, brave *Bhey-Rum*.

*Bhey-Rum*—I'll wed my own *Bul-Bul*.

*Dohlinka*—Thy death I prophesy.

*Bul-Bul* (coloratura aria)—His death she prophesies.

(Enter ballet and chorus. Trumpets are heard, the seventeen soldiers reappear, and *Bhey-Rum* marches off to war. Grand chorus.)

<i>Dohlinka</i>	} trio {	He'll ne'er return.
<i>Bhey-Rum</i>		I'll ne'er return.
<i>Bul-Bul</i>		He'll ne'er return.

*Curtain.*

## ACT IV.

(*Bhey-Rum*'s camp on the banks of the Muddy River. *Bhey-Rum* discovered seated on a barrel. Enter *Dham-Bad*.)

*Bhey-Rum*—Sad and ill am I.

*Dham-Bad*—Thou'lt lose the fight for certain.

*Bhey-Rum*—Thou lie'st, craven that thou art.

*Dham-Bad*—Bad tidings do I bring.

*Bhey-Rum*—Of *Bul-Bul*?

*Dham-Bad*—Even so it is.

*Bhey-Rum*—Speak, what of *Bul-Bul*?

*Dham-Bad* (in mock despair)—She's dead.

*Bhey-Rum*—She's dead.

(Enter ballet on roller skates. Short dance.)

*Bhey-Rum*—I'll not believe it.

*Dham-Bad*—Then draw and fight your friend.

(They fight and *Bhey-Rum* receives such severe blows on the sword that he expires.)

*Dham-Bad* (standing over him)—Dost believe it now?

*Bhey-Rum*—I do. Give this sealed note to *Bul-Bul*. (Dies.)

*Dham-Bad* (examines note)—She'll ne'er get this from *Dham-Bad*.

(Enter *Bag-Dadh*, who recoils at sight of *Bhey-Rum*'s body.)

*Bag-Dadh*—Who done—who did this awful deed?

*Dham-Bad*—I did, O mighty king.

*Bag-Dadh*—Thou'lt burn in hell, thou fiend.

*Dham-Bad*—He fell in duel fair.

*Bag-Dadh*—The Lord wilt ne'er forgive thee.

*Dham-Bad* (song)—The Lord will ne'er forgive me.

(Enter chorus of soldiers, who sing hymn. The body of *Bhey-Rum* is borne away.)

*Dham-Bad*—What awful thought o'ercomes me?

*Bag-Dadh*—'Tis true—he was—

*Dham-Bad* (with a shriek)—He was—

*Bag-Dadh*—He was thy brother.

(*Dham-Bad* falls on his sword.)

*Curtain.*

## ACT V.

(Throne room of King *Bag-Dadh*'s palace. Discovered *Bul-Bul* and *Zuleikha*.)

*Bul-Bul*—I mourn brave *Bhey-Rum*'s absence.

*Zuleikha* (aside)—She mourns brave *Bhey-Rum*'s absence.

*Bul-Bul*—Without my *Bhey-Rum* I shall die.

*Zuleikha* (aside)—The gods grant *Bul-Bul*'s death.

*Bul-Bul*—My own beloved mother.

*Zuleikha* (aside)—How I hate her voice.

*Bul-Bul*—Deserted am I and alone. (Weeps.)

*Zuleikha* (aside)—My heart longs but for *Bhey-Rum*.

(Enter Herald.)

*Bul-Bul* (eagerly)—What news bringst thou from battle?

*Herald*—The cause is lost. *Bhey-Rum* is dead.

*Bul-Bul* (shrieks).

*Zuleikha*—Dead?

*Herald*—Dead. King *Balderdash* has triumphed.

*Bul-Bul*—O woe to me.

*Zuleikha*—O woe to me.

*Bul-Bul*—To me, I said.

*Zuleikha* (glaring at her)—*Bhey-Rum* ne'er loved thee, *Bul-Bul*.

*Bul-Bul*—He swore his love to me.

*Zuleikha*—He swore it to another.

*Bul-Bul*—To whom, O mother.

*Zuleikha*—To me, *Bul-Bul*.

(Duet, with climax on words "to me" and "to her.")

*Bul-Bul*—To her.

*Zuleikha*—A cup of poison will I mix.

*Bul-Bul*—A draught of death for her I'll brew.

(*Zuleikha* mixes poison and *Bul-Bul* brews a death draught.)

*Zuleikha* (with mock tenderness advances to *Bul-Bul*)—Drink deep, 'twill soothe my *Bul-Bul*.

*Bul-Bul* (drinks).

*Bul-Bul* (advances to *Zuleikha*)—A cup of wine thou'lt not refuse me.

*Zuleikha*—I'll ne'er refuse a drink from thee. (Drinks.)

(Both die. Exit Herald. Enter ballet. Solo for première danseuse.)

(Enter *Balderdash* and *Fatima*.)

*Balderdash*—The war I won; all hail to me.

(Continued on page 26.)

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(Continued from page 25.)

*Fatina*—My aid thy battles won, thou fool.*Balderdash*—Thy name, dark sign of evil?*Fatina*—'Tis *Fatina*.

(Balderdash sees bodies of Bul-Bul and Zuleikha.)

*Balderdash*—Is this thy fiendish work?*Fatina*—My lord—I—(Balderdash stabs *Fatina* and then himself. Both die. Enter Dohlinka and Bag-Dadh.)*Bag-Dadh* (disguised as *Bag-Rum*)—Thou say'st thou lov'st me, Dohlinka?*Dohlinka*—I do, Bhey-Rum, I do.*Bag-Dadh* (tears off beard)—I am not whom I seem.*Dohlinka* (shrieks)—Betrayed and by myself.*Bag-Dadh*—Wilt love *Bag-Dadh*, your king?*Dohlinka*—I'll die before I love thee.*Bag-Dadh*—Dohlinka—stay thy deed.*Dohlinka* (strangles herself)—Too late—I go to Bhey-Rum.

(Enter Holy-Ghee.)

*Holy-Ghee*—What terrible sight is this?*Bag-Dadh*—I could not stay her.*Holy-Ghee*—A matricide thou art.*Bag-Dadh* (on his knees)—Why sayest thou this, O priest?*Holy-Ghee*—She was thy mother.*Bag-Dadh*—The proof, O holy man?*Holy-Ghee*—I am thy father.

(They fight. Both are killed. They sing duet, "Farewell, this earth." Ballet and grand chorus. Enter Herald.)

*Herald*—Amen. (Chorus kneels.)

End.

LEONARD LIEBLING.

**The Kingsley Organ Recitals.**

**BRUCE B. KINGSLEY**, organist of Second Church of Christ, Scientist, gave the first recital in his present course last Thursday evening. The performance confirmed the deep impression made by this brilliant young organist through his previous recitals, and the hour and a quarter was filled with genuine musical pleasure. Beginning with Moscheles' "Homage à Händel," played in thorough fashion, he followed this with Bach's "St. Ann's Fugue," which was played with true dignity, the themes distinct and clearly brought out. The excerpt from Schubert's Unfinished Symphony was delightful, the registration particularly appropriate, showing thorough knowledge of the original orchestral score. There were dash and enthusiasm in this, and lively applause followed. A "Gipsy Suite," by German, was an attractive set, the waltz melancholy, the allegro full of bravura, the menuetto pleasing; it is not deep, but is pleasing music, like all we know of this composer. Hollins' "Grand Chœur" was a favorite with many, both for the originality of the music and the playing of the same. Perhaps the most brilliant playing of the evening was in Wagner's "Siegfried's Journey" and the "Funeral March," from the "Götterdämmerung"; these Mr. Kingsley played with orchestral coloring, so that every theme and counter theme stood forth. A festive close was the overture to "Der Freischütz," which was clean cut and full of swing. The next recital occurs Thursday evening, February 5, with this program, and the attention

of music lovers is called to the unusual Liszt and Wagner numbers:

Concerto in B flat (first movement).....Handel  
Fantaisie and Fugue in G minor.....Bach  
Allegro con grazia (Symphony No. 6).....Tchaikowsky  
Pas des Echarpes.....Chaminade  
Prelude in C sharp minor.....Rachmaninoff  
Albumblatt.....Wagner  
A Faust Overture.....Liszt  
Rhapsodie Hongroise, No. 14.....Liszt

**Mrs. Frank H. Knight, Kirk and Powers.**

AS was anticipated, the program given at the Powers studios, Saturday, was of more than usual excellence. It was practically a recital by Mrs. Frank H. Knight (soprano) and Karl Kirk ('cellist), and Mr. Powers never gave his guests a rarer afternoon of music.

Mrs. Knight made her last appearance in New York at this affair, as she returns to her home in St. Louis to give a number of recitals. Mrs. Knight not only possesses one of the richest of contralto voices, but has in addition a winsome personality, and the combination is responsible for the legion of friends she has made since coming to New York.

Mr. Kirk duplicated his artistic 'cello performances of some weeks ago and demonstrated anew the unusual musical gift with which nature has endowed him.

It was good to hear Miss Florence Levi again. She is easily one of the favorites at these musicales, and justly so, for one is assured of hearing beautiful songs most artistically rendered when Miss Levi is on the program. Mr. Briggs performs his piano numbers in his own inimitable style—a style which has won for him most flattering press notices throughout the entire country—and Mr. Powers made all hearts glad by contributing three numbers, in which he brought into play all those vocal beauties which have made him celebrated as teacher and singer. The program follows:

Sonata, A minor (first movement).....Grieg  
Harold Stewart Briggs and Karl Kirk.  
Farewell, Ye Hills (Joan d'Arc).....Tchaikowsky  
Mrs. Frank H. Knight.  
Romance Sans Paroles.....Davidoff  
Vito.....Popper  
Cavatina.....Bohm  
Tarantelle.....Popper  
Mr. Kirk.  
Schwanenlied.....Ludwig Hartmann  
Credo.....Reinhold Hermann  
Miss Florence Levi.  
Ave Maria.....Schubert  
Am Meer.....Schubert  
Romanza (Mignon).....Thomas  
Francis Fischer Powers.  
Prelude.....Schütt  
Tristesse de Columbine.....Schütt  
Serenade d'Arlequin.....Schütt  
Harold Stewart Briggs.  
Schmerzen.....Wagner  
Soupir.....Bemberg  
Lungi dal Caro Bene.....Seech  
Shadows.....Bond  
Mrs. Knight.  
Souvenir de Spa.....Servais  
Mr. Kirk.

**Mr. Bromberg in Lakewood, N. J.**

**MR. BROMBERG** began a short time ago to teach in Lakewood, N. J., the famous winter resort. He was asked to do so by some influential people who happened to hear him sing last May. They were so impressed with his method and artistic singing that they have organized a big class for him and have induced him to go there once a week.

Mr. Bromberg's activity as teacher seems to grow from year to year, and his name both as teacher and singer is quite well known in New York.

On February 4 Mr. Bromberg will be the soloist at El-

liott Schenck's lecture on Beethoven, at the New York College of Music. He will sing the Rocco aria and the Pizzarro aria from "Fidelio."

**The Guilman Organ School.**

THURSDAY afternoon of last week the students of the Guilman Organ School gave the monthly recital, and in all that denotes sound training the playing of the ten numbers was most gratifying. William C. Carl, the able director of this interesting school, is doing splendid work. The class in boy choir training, recently begun by Clement C. Gale, is making progress. The examinations in harmony, under the direction of A. J. Goodrich, were creditable to instructor and school.

At the recital last week the following program was given:

Doric Toccata.....Bach  
Henry S. Schweitzer.  
Meditation (Sixth Sonata).....Guilmant  
Miss Edna Chase Tilley.  
Prelude and Fugue in C minor.....Bach  
Frederic Arthur Metz.  
Intermezzo (Masterpieces).....Callaerts  
Miss Mary Adelaide Liscom.  
Toccata and Fugue in D minor.....Bach  
W. Ray Burroughs.  
Offertoire in E flat.....Dubois  
Miss Edith Brown.  
Prelude and Fugue in B major.....Bach  
V. C. Bennett.  
Offertoire in A major.....Lemmens  
Mrs. Bula C. Blauvelt.  
Prelude and Fugue in F major.....Bach  
Miss Fannie L. McCormack.  
Prelude and Fugue in A minor.....Bach  
Miss Bessie Brown.

Next Monday Mr. Carl will give his third organ concert in the Mathewson Street M. E. Church at Providence, R. I. The assisting artist will be Charles Schuetze, solo harpist of the Philharmonic Society.

**JENNY OSBORN'S SUCCESSES.**

**MISS JENNY OSBORN**, the popular soprano, of Chicago, was engaged for numerous "Messiah" performances at Christmastide. In and near Chicago Miss Osborn sang the oratorio with the following clubs: Harmonic Association, Apollo Club and Milwaukee Arion Club.

Appended are several notices of Miss Osborn's triumphs: Miss Osborn's voice is of ample range, carries well and has the flexibility necessary for easy mastery of the Handelian florid music.—Chicago Tribune.

Miss Osborn's voice is clear, true and of beautiful quality. She phrases admirably, sings with reverent feeling and emphasizes the meaning of the verbal text, as well as meets the technical vocal requirements.—Chicago Chronicle.

Miss Osborn's voice has taken on fresh charm since she was last heard here. She was rewarded with insistent applause last evening.—Evening Post.

Those who listened to her beautiful voice and faultless rendition had a delight which is not often afforded. Miss Osborn has a beautiful voice, of which she thoroughly understands the handling.—Journal.

Miss Jenny Osborn sang the soprano parts with taste and made a great impression.—Milwaukee Free Press.

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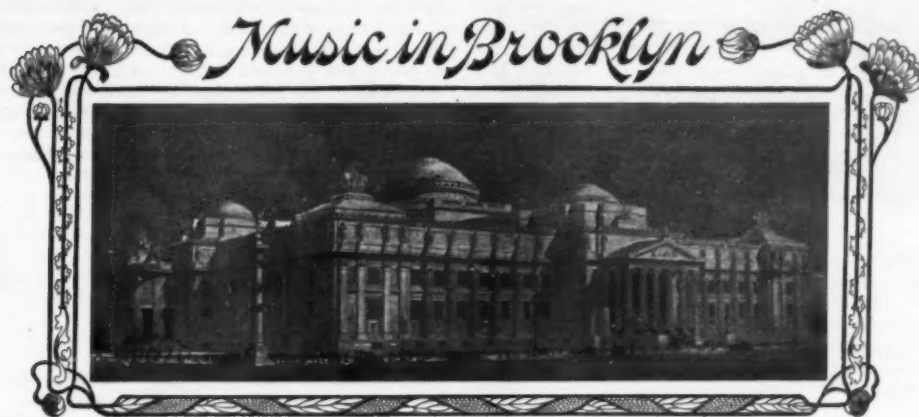
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**T**HE first of three musicales was given at Wissener Hall Friday night of last week by Leopold Winkler, pianist; Henry P. Schmidt, violinist, and Mrs. Marie Rappold, soprano. Mr. Winkler's artistic and soulful playing entitles him to take high rank with the leading pianists of the day. With him technic means merely the foundation and then he gives his hearers something which amounts to infinitely more. If Winkler disguised himself, crossed the Atlantic and gave himself a new name, he would be received as a great artist. But since he elects to reside in America, and in New York at that, he must be content with the respectable appreciation of the audiences here before whom he plays.

Mr. Schmidt will be remembered as the concertmeister and assistant conductor under the late Anton Seidl. At the concert Friday night Mr. Schmidt played his solos tastefully, and in the Beethoven Sonata, which he performed with Mr. Winkler at the piano, gave evidence of advancement technically as well as musically. Mrs. Rappold sang delightfully, as she always does.

The program included:

Sonata for piano and violin, No. 3, E flat major.....	Beethoven
Mr. Winkler and Mr. Schmidt.	
Ave Maria Koenigin aus den Feuerkrauz.....	Max Bruch
Mrs. Rappold.	
In the Evening.....	Schumann
Fantaisie, F minor.....	Chopin
Mr. Winkler.	
Second Concerto (Romance and Finale à la Zingara).....	Wienawski
Mr. Schmidt.	
Gavotte, A minor.....	Silas
Marche Militaire.....	Schubert-Taussig
Mr. Winkler.	
Die Nacht.....	R. Strauss
Zigeunermelodien.....	Dvorak
Mrs. Rappold.	
Berceuse, op. 78.....	Godard
Mazurka.....	Zarzycki
Mr. Schmidt.	
Rhapsodie Hongroise.....	Liszt
Mr. Winkler.	

As encores Mr. Winkler played Joseffy's dainty work, "At the Spring," and Mrs. Rappold sang "Chanson Provençal," by Dell'Acqua. Alexander Rihm played the accompaniments for Mrs. Rappold and Mr. Schmidt.

At the next musicale, February 20, Mr. Winkler will be assisted by Mrs. Alexander Rihm, soprano.

An instrumental recital at the Klingensfeld Conservatory of Music, Monday evening, January 19, was attended by a large number of pupils and guests. Mrs. Marie Klingensfeld, the acting principal of the school, presented a number of her piano pupils, and both in their solos and ensemble pieces these showed the results of admirable training. As a teacher Mrs. Klingensfeld is painstaking and inspiring. A good word must be said for the violinists who are studying with Mr. Walker, the head of the violin department. At short notice Jean Little, a small daughter

of Dr. Little, was called upon to substitute for Enid Walker, who was prevented by illness from appearing. The child really distinguished herself by a spirited performance of Weber's "Invitation to the Dance." Miss Beatrice Ball played charmingly her solo number, and showed musical taste in the piano accompaniment for the violin solos performed by Miss Dora Sanborn. The difficult sonata by Clementi for two pianos was most musically played by the Misses Dietzmann and Christensen.

The program follows:

Petit duo symphonique.....	Berthold Tours
(Violins and piano).	
The Misses E. Walker, Jean Little, D. Sanborn and E. Christensen and D. Smith.	
Piano solo, Polonaise Brillante.....	Otto Fleissner
Miss Beatrice Ball.	
Violin solo, Melody No. 15.....	Berthold Tours
Miss Dora Sanborn.	
Piano solo, Bolero Caprice.....	Graham P. Moore
Miss Anna Dietzmann.	
Violin solo, Love's Greeting.....	Edward Elgar
Edward Christensen.	
Strings (violin).....	Purcell
Violin solo, Moto Perpetuo.....	Carl Bohm
Miss D. Sanborn.	
Piano solo, Sylvana Impromptu.....	Bohm
Miss Meta Christensen.	
Violin solo, Bolero.....	Bohm
E. Christensen.	
Piano duo, Sonate for two pianos.....	Clementi
The Misses Dietzmann and Christensen.	
Strings, Cinderella March.....	G. Papini

H. R. Wadleigh, baritone, and Grace Pinney, reciter, assisted the pupils of Mme. Berta Grosse-Thomason at their fourth musical meeting at the Berta Grosse-Thomason School. A delightful program was enjoyed by the guests. This was the program:

Gavotte (six hands).....	F. Behr
Lulu, August and Herbert Klipstein.	
Welcome.....	Biedermann
Ida M. Davis.	
French Child's Song.....	Gurlitt
George von Zedlitz.	
Andante.....	Loeschhorn
Elizabeth Davis.	
Valse Mignonne.....	Moszkowski
Adele Koch.	
Vocal—	
Ich trage meine Minne.....	R. Strauss
Allerseelen.....	R. Strauss
Ach weh mer un gluckhaften Mann.....	R. Strauss
Accompaniments by Julia H. Fincke.	
Two valse—	
E minor.....	Chopin
C sharp minor.....	Chopin
Louise T. Dittmas.	
Mazurka.....	Moszkowski
Valse.....	Godard
Louise Thompson.	
Two preludes—	
D flat major.....	Chopin
G major.....	Chopin
Mabel Anderson.	
Polish Dance.....	Scharwenka
Gladys Best.	

Vocal—	
Die alten boesen Lieder.....	Schumann
Liebliche Wangen.....	Brahms
Recitation, La Fiance du Timbalier.....	Hugo
With piano accompaniment.	
Nocturne, F sharp.....	Chopin
Polonaise, A flat.....	Chopin
En Automne (by request).....	Moszkowski
Grace Pinney.	

A number of the piano pupils who played study at the school with Madame Thomason's assistant teacher, Mr. Bassett. The Grosse-Thomason musicales in Brooklyn and at Morristown, N. J., where Madame Thomason has an interesting class, are attracting unusual attention this year.

Mrs. William E. Beardsley, one of the best local pianists, played numbers by Chopin and Mendelssohn at a private musicale on Clinton avenue last week. Charles Stuart Phillips, tenor, and William Chase, baritone, were the other artists. The Beardsley studio in the Pouch Gallery is one of the busy places, several promising pupils helping the teacher to make it so. Wednesday afternoons, Mrs. Beardsley teaches at her new studio at the Chelsea, on West Twenty-third street, Manhattan.

Before a large audience at Saengerbund Hall, Sunday night, January 18, Hugo Steinbruch, the new musical director of the club, conducted his first concert. He was cordially received. The program, which follows, included new works that were worth hearing:

Through Night to Light, march (new).....	Laukien
Orchestra selection, Brooklyn Saengerbund.	
Soprano soli—	
Violets.....	Wright
Herzens-Prüfung.....	Wickede
Miss Etta Kirchner.	
Nachtandacht (new).....	Jungst
Tief ist die Muehle verschneit (new).....	Podbertsky
Saengerbund.	
Serenade Nicoise (new).....	Volpatti
Orchestra section, Brooklyn Saengerbund.	
Glaube, Liebe, Hoffnung (new).....	Meyer-Olbersleben
Dort in den Weiden (new).....	Naubert
Women's chorus, Brooklyn Saengerbund.	
The Swallows, soprano solo.....	Bingham
Miss M. Minck.	
Abschied (new).....	Kirchl
Guter Rath (new).....	Wagner
Saengerbund.	
Bonita, valse espagnole (new).....	Broustet
Orchestra section, Brooklyn Saengerbund.	

Tomorrow evening (Thursday) Miss Nellie D. Nash will give a free organ recital in the DeKalb Avenue M. E. Church, assisted by Miss Marie Beaumont Weber, soprano; Charles Abercrombie, tenor, and Franklin N. Wood, basso.

Howard Brockway will assist the Kneisel Quartet at the fourth and last in the series of chamber music concerts before the Brooklyn Institute, Thursday evening, February 5. Here is the program:

Quartet in A minor, op. 41.....	Schumann
The Kneisel Quartet.	
Ballade, op. 10.....	Brockway
Dance of the Sylphs, op. 19.....	Brockway
Nocturne, op. 14.....	Brockway
Capriccio, op. 25, No. 2.....	Brockway
Mr. Brockway.	
Duet for two violins.....	Spohr
(Without accompaniment.)	
Mr. Kneisel and Mr. Theodorowicz.	
Quartet in B flat major, for piano and strings.....	Saint-Saëns
Mr. Brockway and the Kneisel Quartet.	

Lincoln's Birthday night, Edward MacDowell, America's famous composer, and one of the most interesting of native pianists, will give a recital of his own works at Association Hall. The recital, which is under Institute auspices, ought to prove one of the great events of the



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season. By request of many students Mr. MacDowell will play the following compositions:

Arabesque, op. 39.  
Idylle, op. 39.  
Shadow Dance, op. 39.  
Scotch poem, op. 13, No. 2.  
The Eagle.  
Sonata Tragica.  
Three Woodland Sketches, op. 51—  
To a Wild Rose.  
From an Indian Lodge.  
Told at Sunset.  
Three Sea Pieces, op. 55—  
A. D. 1620.  
Starlight.  
From the Depths.

#### Where Artists Find Engagements.

ONE of the busiest firms connected with the managerial business in New York is the Townsend H. Fellows Company, which directs the fortunes of many excellent singers. This firm is composed of Townsend H. Fellows and Lionel B. Whympier.

Busy is the watchword at this exchange, and the choir department for the past week has had everybody connected with it on the jump. Scores of singers, realizing that the spring changes are soon to occur and that the committees are selecting new voices at this time of the year, are now making their arrangements to compete for these positions. During the week ten singers have been made happy in having secured first class church positions.

The concert department of this exchange has been equally busy. Miss Caroline Hamilton has been placed in concert in Elizabeth, N. J., and in Carnegie Hall with the Kaltenborn concerts; William Harper and Paul Dufault have been placed at the Kaltenborn concerts, as has also the child piano virtuoso, Miss Victoria Boshco; Robert Kent Parker has been placed in concert in Elizabeth; Mrs. Sheldon-Pearce and Mrs. Hinckley, pianists, at several "at homes" in the city; Hodges and Launchmere, the Australian nightingales, at parlor entertainments in the city; William Cahill at Wilkesbarre, Pa.; the Metropolitan Male Quartet at the Lotos Club, New York city; the Algonquin Club, Bridgeport, Conn.; the Manhasset Bay Yacht Club, Long Island, and the Larchmont Yacht Club, Larchmont, N. Y.; Lee Fairchild, the lecturer, at the Algonquin Club, Bridgeport, Conn.; L. Waters, at clubs in Brooklyn. Percy Hemus, baritone, and Miss Myrtle Randall, soprano, have been placed in Jersey City. Carl Haydn, tenor; Edward F. Barrow, tenor; Miss Hildegard Hoffmann, soprano, and Mrs. S. B. Gentle, contralto, have secured engagements at receptions through the exchange.

#### Dahm-Petersen's Engagements.

JANUARY 17 Mr. Dahm-Petersen, the baritone, sang at the banquet of the Male Principals' Association at the Manhattan Hotel. January 18 he sang at the German Press Club matinee. January 25 he sang at a concert in Brooklyn (under Carl Fiqué, conductor), in the cantata "Fair Ellen" and "It Is Enough." The same date he sang at the Y. M. H. A., under Arthur Laser, with string quartet. He has been engaged as baritone soloist at Calvary P. E. Church, Fourth avenue and Twenty-first street, Lacey Baker organist, and on Sunday evening last he sang there in Mendelssohn's "Saint Paul," winning much praise from critical listeners.

#### Harry H. McClasky, Tenor.

HARRY H. McCLASKY, the tenor of Grace M. E. Church, on West 104th street, has been engaged for the position at Washington Avenue Baptist Church, Brooklyn. He is one of the coming singers of the metropolis, possessing a real and pure American tenor voice, with excellent schooling.



CINCINNATI, January 25, 1903.

THE Fifth Symphony concert yesterday afternoon in Music Hall was a memorable one, deserving to be emphasized in the annals of the orchestra's association. Schumann-Heink was the soloist, and the following program was presented:

Symphony, Manfred, op. 58.....Tchaikowsky  
Adriano's Aria from Rienz.....Wagner  
Mme. Schumann-Heink.  
Prelude to Act II, Cyrano de Bergerac.....Walter Damrosch  
Minuet of the Will-o'-the-Wisps, from La Damnation de  
Faust.....Hector Berlioz  
Songs—  
Der Doppelgänger.....Schubert  
Nur wer die Sehnsucht Kennt.....Tchaikowsky  
Die Allmacht.....Schubert  
Mme. Schumann-Heink.  
Kaisermarsch.....Wagner

Not excepting the Pugno concert, with its much increased attendance, the largest matinee audience of the season and perhaps in the history of the Orchestra Association was present. While the drawing power was particularly ascribed to the soloist, Madame Schumann-Heink, it is but reasonable to suppose that the orchestral program, too, was the magnet which attracted many hundreds to the hall. The orchestra, under the direction of Mr. van der Stucken, with its improved material and constantly better disciplined form is growing upon the community and is becoming more and more intimately connected with its musical growth and life. It is gratifying to note that only the great orchestras of the world would have ventured upon the task of presenting so colossal a work—one that taxes so much the virility and all the modern resources of the orchestra—as the Tchaikowsky symphony, "Manfred," which was given its first hearing in this city.

Berlioz's "Minuet of the Will-o'-the-Wisps" and Wagner's "Kaisermarsch" shared in the predominating spirit of the orchestra, which was nothing less than enthusiastic. Schumann-Heink was dramatically great in the "Rienzi" aria. In Madame Schumann-Heink's group of songs Tchaikowsky's "Nur wer die Sehnsucht Kennt" was the best, while in Schubert's "Die Allmacht" she failed to reach the anticipated climax at the close. She sang two encores, Schubert's "Du Bist die Ruh" and a naive, comical song in German by Hildach. The Symphony concert will be repeated tonight.

Of exceptional interest was the third concert by the advanced students of the College of Music Wednesday night at Sinton Hall. The program was brief, but not in the usual rut of things, presenting piano numbers which, while interesting from the technical and historical standpoint, are not often heard. Of this class were the Theme and Variations by Hollaender and the first movement of Field's Concerto in E flat, in both of which Signor Romeo Gorno supplied for his pupils the orchestral part on a second piano. Clarence Adler, who played the first, was in evidence as to strong finger technic and good rhythmical expression. Miss Stevens, in the second, showed considerable delicacy and a poetic vein, as far as this could be expected in a largely technical composition. The particular charm of the evening's entertainment was marked in the duet, "Calm as the Night," by Goetz, sung with admirable expression and blending of voices by Mrs. C. S. Bennett and Carl Gantvoort. Mrs. Bennett sang afterward the

aria from Massenet's "Herodiade" with a freshness of voice and truth of character that were more than creditable. The organ number, a Toccata in E flat, by Sering, was played with taste and technical facility by Miss Harriet G. Smith. There was cause for much disappointment in the omission of the college chorus numbers on account of the necessary absence of Mr. van der Stucken, who was obliged to give an extra Symphony Orchestra rehearsal.

A program of unusual interest will be heard at the second of the series of chamber concerts by the Marien String Quartet next Wednesday evening at Sinton Hall. Embracing works from Bach to the modern Brahms and of classic construction, a better variety could scarcely be conceived. The quartet will be assisted by Frederick J. Hoffmann, pianist, and Edmund A. Jahn, baritone, in the following program:

Quartet for Strings in E flat, op. 125, No. 1.....Schubert  
Aria, Bring Me Cross and Cup, from Passion Music, St. Matthew.....Bach  
Ernstes Gesänge No. 4, Though I Speak With the Tongues of Men.....Brahms  
Song of the Traveling Student.....Jensen  
Lied des Hunold Singul.....Weingartner  
Quintet in E flat, op. 14.....Schumann

Mme. Tecla Vigna will present her pupils in recital on Thursday evening, January 29, in Aeolian Hall. The following program will be given:

Visions.....Sucher  
Ladies' chorus.  
Since First I Met Thee.....Rubinstein  
Spring's Awakening.....Hawley  
Miss Grace Stuckey.  
Spinning.....Cowan  
Miss Mary Duncan.  
A Song of Thanksgiving.....Allitsen  
Mrs. Hattie Case.  
Then Weep, Mine Eyes, Le Cid.....Massenet  
Miss Ida Healy.  
Penelope Weaving a Garment.....Bruch  
Miss Katherine Radcliff.  
The Bondmaid.....Lalo  
The Shade of Carmen.....Tirindelli  
In dem Wald.....Bohm  
Miss Mary Piper.  
Romanza from Reginella.....Braga  
Ferdinando Hazenzahl.  
Lorelei.....Liszt  
Miss Edith Irwin.  
Thou Art to Me.....Chadwick  
Darkness and Light.....Tirindelli  
Pilgrims' Song.....Tchaikowsky  
Glenn O. Friermood.  
Aria from Semiramide.....Rossini  
Mrs. W. Spiegel.  
Grand aria from Don Carlos.....Verdi  
Mr. Kellermann.  
Quintet from Martha, Heaven to You May Grant Pardon.....Flotow  
Martha.....Mrs. W. Spiegel  
Nancy.....Miss Mary Piper  
Lionel.....F. Hazenzahl  
Plunket.....G. O. Friermood  
Tristan.....Mr. Kellermann

Two important musical events take place week after next in the College of Music faculty concerts on succeeding evenings, February 3 and 4. The first will be a recital by Ernest Wilbur Hale, pianist, and Edmund A. Jahn, baritone. The other will be an evening of piano duos by Signor Romeo Gorno and Dr. Nicholas J. Elsenheimer, assisted by Signor Lino Mattioli and Mrs. Gisela L. Weber, violinist. An elaborate program has been arranged for the evening of piano duos containing extensive arrangements by Signor Albino Gorno and Dr. Elsenheimer. Among them is an arrangement of Signor Gorno's own "Burlesca" for two pianos. This brilliant and ingenious composition, replete with interest, will be heartily welcomed by every lover of modern bravura. In spite of the many encomiums that have been passed upon



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Dr. Elsenheimer's versatility as a composer, too much cannot be said of his ability in this respect.

At the next Marien String Quartet concert, on Wednesday evening, January 28, Richard Schliwen, leader of the violas in the Symphony Orchestra, will play with F. J. Hoffmann a Rubinstein Sonata for viola and piano. This composition is quite a novelty and has probably never been played here before. It is op. 49 and surely one of the most beautiful of Rubinstein's chamber music compositions.

Edward Ebert-Buchheim, who for some time was a member of the College of Music faculty, and who for some time past has had charge of the music department at Central Normal College, Danville, Ind., is sustaining his musical reputation by a series of piano recitals. There will be six altogether, in which he will illustrate by verbal sketches and playing the masterpieces of the great composers and the development of the musical forms from the simplest to the most complicated constructions. In each of these recitals he will be assisted by other musicians and entertainers. The Ladies' Quartet will assist one evening, the Mandolin Club one, Professor Kollmeyer one, Miss Nichols one, Miss Rogers one and Walter Rigdon, cornetist, one. Mr. Buchheim recently played to appreciative audiences at Indianapolis, Columbus, Ind., and other cities.

A lecture recital, having for its subject Bach's Christmas Oratorio, will be given at the Conservatory Concert Hall, Mt. Auburn, on Thursday evening, January 29, by Arthur J. H. Barbour. The first part of the evening's entertainment will be devoted to a brief analysis of the oratorio, and the work itself will be performed in the second part with the following soloists: Miss Corine Harmon, piano; Mrs. S. B. Quehl, organ; Miss Annabelle Ambrose, soprano; Miss Marellah White, soprano; Miss Esther McNeil, alto; G. H. Clay, bass; John Hoffman, tenor.

The fourth of a series of recitals by the Zilpha Barnes-Wood School of Music will present J. Stuyvesant Kinslow, baritone, in a song recital on Monday evening, January 26, in Aeolian Hall. He will be assisted by Miss Louise King Walls, reader, in the following program:

From My Soul's Depths.....Rubinstein  
When Thou Art Nigh.....Foster  
Margaret.....Brückner  
The Lay of the Lady Lorraine.....Carolyn Wells  
Gypsy John.....Clay  
A Message.....Frey  
The Cloistered Rose.....Park  
The Silesian Toper and the Devil.....Reissiger  
Archibald Douglas.....Loewe  
Reading.....Selected  
Folk songs:  
Scotch—Oh! Dinna Ask Me.....Metcalf  
Scotch—My Bairnie.....Wannah  
Irish—Father O'Flynn.....Stanford  
Welsh—All Thro' the Night, adapted from Ar Hyd y Nos.....  
African—Love Song.....Clough-Leigher  
Old English—Boot, Saddle, to Horse and Away.....Stanford

The piano recital introducing Brahms van den Berg, pianist, has been postponed again until Thursday evening, February 5, and will take place in the Conservatory Concert Hall, Mt. Auburn.

At the Ohio Conservatory of Music, Mrs. Charles A. Graninger directress, a delightful students' recital of advanced degree took place in the Conservatory Hall on

Thursday evening, January 22. Pupils were from the classes of Georg Krueger, Miss Laura Weiler, Charles A. Graninger and Virgil A. Pinkney. But one conviction obtained in the large and cultured audience present—that the work, vocal, instrumental, as well as elocutionary, was of a standard that proved conscientious methods on the part of the teachers. Mr. Krueger's pupils showed clearness of expression and singing tone. Program as follows:

Concerto, C major.....Mozart  
(Orchestral part on second piano.)  
Miss Ada Belle Vickers.  
The Only Way.....Dickens  
Miss Irene Krehnbrink.  
Mazurka.....Godard  
Miss Katherine Distlerath.  
Valse Noble, op. 20, No. 1.....Bird  
Miss Amanda Diaz Prieto.  
A Spring Song.....Woodman  
Mrs. F. M. Henkle.  
Concerto, op. 15, C major (first movement).....Beethoven  
(Orchestral part on second piano.)  
Miss Fleta Jan Brown.  
Selected.....  
Miss Irene Krehnbrink.  
Protect Us (trio).....Nicolai  
Miss Elsie Goldie, Miss Grace Owens, Mrs. Della Hicks Klayser.  
En Route, op. 107, No. 12 (Etude Artistique).....Godard  
Miss Fleta Jan Brown.

At the 147th birthday anniversary celebration of Mozart by the Cincinnati M. P. A. on Tuesday evening, January 27, the following program will be performed:

Quintet, G minor.....Mozart  
Strings.  
Serenade, op. 7.....R. Strauss  
Two flutes, two hautboys, two clarinets, two fagotti, one contra  
fagott and four horns.  
Octet, op. 71.....Gouvy  
Flute, hautboy, two clarinets, two fagotti and two horns.  
Sonata, D major (original).....Mozart  
Two pianos.  
Humoresque.....

The Clifton School of Music, H. C. Lerch director, presented an advanced pupils' recital in Aeolian Hall on Wednesday evening, January 21. Much of the work was of exceptional merit, and among the voices Lillie Deremo is to be mentioned as a high soprano with a decided future. Mr. Lerch is a teacher of sterling worth and good, conscientious methods, and is ably assisted in his vocal training by his wife.

J. A. HOMAN.

#### Beatrice Fine Sings.

BEATRICE FINE, the soprano, continues busy, having sung January 13 at the inaugural recital at the Thirteenth Street Presbyterian Church Haydn's "On Mighty Pens," and at the Hotel Majestic Sunday evening. She has been engaged to sing the soprano, obligato in Gounod's "Gallia" at St. Mark's P. E. Church February 1. Two weeks ago she was soloist at Roseville Presbyterian Church.

#### The Burr-Leonard Reception.

MRS. ELIZABETH LEONARD and Kate Stella Burr have issued cards for a reception with music for Monday, February 9, 4 to 7 o'clock, at Mrs. Leonard's home, 325 West Eighty-seventh street. A notable array of artists will be heard.

## SONDHEIM SISTERS' RECITAL.

WEDNESDAY afternoon at Mendelssohn Hall the Misses Ottyle and Juliette Sondheim gave a recital of ensemble music for two pianos. The following was their program:

Variations.....Duprosse  
Concerto, B flat major.....Bach  
Andantino Pastorale.....Brüll  
Romance.....Carl Thern  
Caprice.....Phillip  
Rondo, op. 73.....Chopin  
Valse Paraphrase.....Chopin-Schütt  
Romance.....Henselt  
Si oiseau j'étais.....Henselt  
Tarantelle.....Saint-Saëns

Recitals for two pianos are by no means a novelty in New York. How very significant this style of performance can be made was once amply demonstrated here many years ago by Rafael Joseffy and Moritz Rosenthal. While the memory of this notable event was not in any measure eclipsed by the recent recital of the Misses Sondheim, it may be said to their credit that they have reached a commendable degree of proficiency in a pianistic field which is of necessity very much neglected. The main causes for this neglect will be explained later.

In their opening number, the Duprosse Variations, our ensemble pianists were plainly distressed by extreme nervousness. There were plenty of technical errors, slight slips of memory, inaccuracies of attack and wrong adjustments of tonal balance. Over anxiety in regard to the niceties of phrasing made the work as a whole sound stilted and mechanical. The Bach Concerto was a decided improvement over the Duprosse work. The Misses Sondheim here seemed to have gained in confidence and in unity of purpose, and the result was a performance polished in technic, musical in phrasing and tasteful in color and dynamics.

The third group of pieces, and in fact the entire balance of the program, was constructed solely with a view to pleasing the groundlings. There were two saccharine romances; bits of technical juggling by Phillip and Saint-Saëns; an exciting paraphrase, by Schütt, of Chopin's unoffending C sharp minor valse; a clumsy double arrangement of Henselt's "Bird Study," and Chopin's unimportant Rondo, op. 73. In all these pieces, the Misses Sondheim revealed various dexterous technical specialties (such as the rapid and brilliant playing of scales in double notes, and of cadenzas in unison), an unusual degree of temperament and an exceedingly sympathetic quality—and quantity—of tone. The Thern piece particularly could hardly have been played more delicately or more tastefully. Such excellent ensemble can only be acquired by dint of much work and patience—and sometimes not even then. The Sondheim sisters clearly show the results of this perseverance and conscientious training. They have talent for ensemble, and they successfully eliminate all solo features from their work. The audience received the pretty pianists very kindly, and at the end of the program the desire for an encore was well founded and genuine. It seems a pity that there is no market for the specialty on which the Misses Sondheim have expended so much time and trouble.

#### A Place for Mr. Wiley.

CLIFFORD A. WILEY, the baritone, has won a church position for which there was hot competition, that of solo baritone of the Washington Avenue Baptist Church, of Brooklyn.

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CHICAGO, January 26, 1903.

THE following was the program of the latest Thomas concerts:

Overture, Fingal's Cave.....Mendelssohn  
Symphonic poem, Es waren zwei Königs-kinder (new).....Volbach  
Concerto for Piano, A minor, op. 54.....Schumann  
Symphony No. 10, C major.....Schubert

It is interesting to compare audiences at the Thomas concerts, and to speculate on the causes that crowd certain days more than others. On Friday and Saturday of last week the Auditorium was filled to overflowing. No difficult matter this time to find the reason. The magnet was gifted Fanny Bloomfield Zeisler, Chicago's pet pianist. No foreign artist that has come here this season could boast such a large audience and such unbridled enthusiasm. When Madame Zeisler appeared on the stage for her number, Schumann's Concerto, a veritable storm of applause greeted her, and it seemed several minutes before the popular artist could stop bowing her acknowledgments. Thomas, who seldom directs the accompaniments to solo numbers, himself did honor to Madame Zeisler by presiding with the baton. Unless outward signs are very misleading the pianist was deeply moved at these evidences of the esteem in which she is held here, and her Chicago welcome probably meant more to her than any of the numerous triumphs which she has recently been winning abroad.

To go into details about Madame Zeisler's playing is merely to repeat what the readers of THE MUSICAL COURIER—and they constitute the musical public of the world

—have read an endless number of times. The significance of Madame Zeisler's playing has long ago been recognized and proclaimed, and her status as one of the great contemporary artists on the piano is firmly fixed and unanimously acknowledged. In a woman of Madame Zeisler's mental attainments progress would naturally be along intellectual lines, and so her playing has broadened and mellowed, and become more pronounced in balance and plasticity. There was apparent no lessening of the temperament which we used to admire in the impetuous Fanny Bloomfield. And she has left in Europe neither her technic nor her poetry. The cadenza of the first movement and the intricate passages in the finale were model specimens of flawless wrist and finger work. The audience recalled Madame Zeisler again and again after the concerto and finally she played an encore, Schumann's "Bird as Prophet."

The other numbers on the program paled perceptibly as far as public interest was concerned. Madame Zeisler was the event of the concert and the climax.

Mendelssohn's familiar overture was smoothly played, and the Schubert Symphony received a reverent and sympathetic reading. The Volbach poem was criticised in this paper last season on the occasion of its Berlin performance by Nikisch. Then the work was called "a well orchestrated combination of several saccharine themes, illustrating the oft told tale of 'Hero and Leander.'" I see no reason to say anything more about the work after its production here. It is a symphonic poem which Richard Strauss might have written at the age of fourteen.

Thursday evening, January 29, Mrs. Zeisler will be heard at Music Hall in a recital. She plays a varied program, and the concert will no doubt attract an unusually large audience.

Emma M. Schenk, a pupil of Dr. Ernest Jedliczka, of Berlin, has been engaged for the faculty of the Chicago Musical College. Miss Schenk studied several years in Berlin, and was well known in that city as a young artist of unusual ability. She played with success in several concerts before returning to America, and should repeat this favorable showing here. Next Tuesday evening Miss Schenk will preside at the piano when Kirk Towns, the baritone, makes his appearance with the Spiering Quartet.

Emma Rossignol, soprano, is to fill the following important engagements: Chicago, recital, Music Hall, February 23; Boston, Steinert Hall, March 2, and New York city, Mendelssohn Hall, March 3. Manager Collins has also placed Miss Rossignol as soloist on the annual tour of the Thomas Orchestra, which begins March 30.

Leon Marx, violinist, has been secured to give a recital at the home of Mrs. F. S. Johnson, Michigan avenue, on February 19.

The road company of the Chicago Auditorium Conservatory School of Acting is now rehearsing for its annual tour. John Arthur Fraser's "Country Store" and "The Little Minister" will constitute the company's repertory. The company will open in Whiting, Ind., February 2, and will play two night engagements during a major portion of the route.

Monday evening, February 9, the Apollo Musical Club will sing Haydn's oratorio, "The Creation," and Mendelssohn's "Hymn of Praise" in the Auditorium. This will be the fourth concert of the season. The soloists will be Miss Shanna Cumming, of New York, who has achieved a wide reputation as a concert and oratorio singer. Mrs. Grace Whistler Misick, the contralto, often heard in Chicago, is another local favorite. Holmes Cowper, a popular lyric tenor, and Dr. Carl Dufft, of New York, will complete the quartet. Dr. Dufft has few equals in the oratorio field. His voice is of exceptional richness.

An interesting program, devoted to Verdi, was given Saturday evening, January 24, at Steinway Hall, by pupils of Signor Marescalchi. One of the features of the evening

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was the address, "Verdi as Man and Musician," by Father Joseph Tonello, who is here from out of town.

The School of Opera of the Chicago Auditorium Conservatory has in rehearsal an original operetta by Frances Dickson, entitled "Clarissa," which will be produced early in February.

Sig. Umberto Beduschi, the director of the vocal department of the Chicago Auditorium Conservatory, is preparing an elaborate production of "Faust," which will be given in the near future by the conservatory management.

Mabel Geneva Sharp, the soprano, who has frequently been mentioned in these columns, is a pupil of Mrs. O. L. Fox at the Chicago Musical College, and is now an instructor in that institution. The college management placed Miss Sharp on the program as assisting artist at the last Spiering Quartet concert, and her finished singing of several songs in English and German won her much favorable criticism. Recently she was engaged to appear in recital with William Sherwood, and again scored a decided personal success. Miss Sharp accepts only engagements which do not conflict with her duties as instructor, and William K. Ziegfeld, manager of the college, is arranging for her appearance at several of the larger affairs during the winter.

Thursday afternoon a very interesting recital took place at Assembly Hall. The recital was given by the advanced pupils of the Sherwood Music School, and the hall was crowded with friends of the performers. Mr. Sherwood's pupils in particular did some very good work. It would be useful to give these concerts every month, as they are interesting for the listeners, and for those who participate they are a great help for future appearances.

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William H. Sherwood and Mabel Geneva Sharp, soprano, will give a joint recital at Springfield, Ill., the first week in March. They will also be heard at Mattoon and Kankakee, Ill., within the same week.

Howard Wells, pianist, has been booked by Manager Dunstan Collins to play the Saint-Saëns Concerto, G minor, at the festival in Cedar Falls, Ia., with the Thomas Orchestra on March 22. Mr. Wells will also play this same work in Aurora with the orchestra, under Clarence Dickson, on February 9.

Miss Clara Gere, soprano, and Alexander Lehman, violinist, gave a recital on Sunday afternoon, under the auspices of the Schumann Club.

Sunday afternoon, January 18, Mr. and Mrs. Bernhard Listemann entertained several friends at their tasteful home on Fullerton boulevard. Miss Virginia Listemann contributed several charming vocal selections to the musical part of the afternoon, and Mr. Listemann astonished everybody with his authoritative playing of a violin concerto, composed by his brother. The informal musicale was a decided success.

Manager Charles R. Baker announces that William H. Sherwood, pianist, has been engaged to play before the Ohio Music Teachers' Convention, to be held at Cleveland next June.

Allen Spencer's recital of compositions by Edward Schmitt, under the auspices of the American Conservatory, took place on Tuesday evening, January 20. Mr. Spencer was in fine fettle, and the large audience greatly enjoyed his polished technic and his sonorous tone.

Frank Croxton, the popular basso of the Chicago Auditorium Conservatory, will start this week on a concert tour through Indiana, singing in Carrolsville, Terre Haute, Evansville and Indianapolis. Mr. Croxton was a resident of Indianapolis for several years before going abroad, and his recital there should win him an ovation, as it will be the first opportunity that the Indiana metropolis has had to pay him tribute as an artist of rank.

George Hamlin recently appeared at the Mascagni concert in Milwaukee. Here are a few short extracts from Mr. Hamlin's many long and flattering newspaper notices:

Mr. Hamlin sang the Prelude and "Siciliano" (Mascagni). This number, vocally and instrumentally, was one of the gems of the program, and was artistically given from every point of musical criticism. Mr. Hamlin then sang the Drinking Song from "Cavalleria Rusticana" with equally good effect. For this Mascagni played the accompaniment on the piano. The audience gave both singer and accompanist a hearty encore, and the song was repeated.—Milwaukee Daily News, January 20, 1903.

The maestro was assisted at this concert by George Hamlin, who gave several selections written for tenor voice, in each instance revealing the unusual vocal gifts with which he is endowed. He,

too, was many times recalled and obliged to double his program.—Evening Wisconsin, January 20, 1903.

The singer was in fine voice and sang with beautiful expression and splendid vocalization, and was obliged to sing "The Year's at the Spring" as an encore. Signor Mascagni was delighted with the success of the singer and his interpretation of the "Siciliano" and Drinking Song.—Milwaukee Herald.

A young pianist just returned from abroad tells this rather amusing tale:

Mr. S., a newcomer from one of the Western States, was introduced one day at dinner in a well known pension of Leipsic, patronized by about thirty persons, mostly Americans. Like all recent arrivals, he began immediately to be inquisitive, and plied me, who sat next to him, with numerous personal questions as to what and with whom I was studying. I answered these queries very resignedly until finally he asked: "Do you play bash?"

"Never heard of the game," I replied; "is it like lawn tennis or croquet?"

"It is no game," he said; then added, slowly: "Bash; do you play bash?"

"I must beg your pardon for appearing so dull, but I really do not comprehend the term."

By this time the attention of everyone present was attracted to us, as he had unconsciously raised his voice to a higher pitch in endeavoring to make me understand; and even without the loudness the peculiarity of his pronunciation and the nasality of his intonation were sufficient to draw attention to him.

"B-A-C-H, Bash," he spelled very slowly and pronounced very decidedly.

The tremendous roar of laughter which greeted this new pronunciation of Bach showed how greatly the students enjoyed the joke.

Why does a Chicago critic inelegantly refer to young Arthur Hochman as "the Russian Jew pianist"? Is it customary to speak of the Italian Catholic singer or the "German Lutheran violinist"? It would be well for some persons to remember that in art there is no religion.

HARMONICA.

### Mrs. George Hartmann Sings.

MRS. GEORGE N. HARTMANN was the special vocal attraction at the affair given by the Chappaqua Fresh Air Fund Association at the Astoria Hotel last week. She sang these numbers: German's "Love, the Pedlar," Chadwick's "Nocturne," and as encore "If No One Ever Marries Me." Possessing a bright and beautiful pure soprano voice, coupled with artistic handling of the same, the singer captured all sympathies at once, making a pronounced artistic success. She studies with E. Presson Miller.

### The Laird of Skibo.

ANDREW CARNEGIE has temporarily gone out of the library business. Last week he presented a new pipe organ to All Saints' Episcopal Church, of Cleveland, Ohio. This would be the proper place for a pun about Carnegie as an organizer.

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## MANNES QUARTET CONCERT.

**T**HE second concert of the Mannes Quartet, at Mendelssohn Hall on Tuesday of last week, was not distinguished by quite the careful ensemble and the admirable reserve which Mr. Mannes and his associates revealed on the occasion of their first appearance this season. Then this reserve was perhaps a trifle too pronounced and bordered on artistic timidity. Last week no such charge could be brought. The leader was assertive and the other players several times burst forth into individual song where combined effort would have been more appropriate and certainly more effective.

Because it is "romantic," Schumann's A major Quartet, op. 41, does not justify tonal and rhythmical exaggerations. In performance every quartet should be treated with the canons of objectivity. Schumann deserves the same reverence that is accorded Beethoven. It will be found, moreover, that a strict observance of the letter of Schumann's scores is often more productive of the real romantic spirit than a personal effort to infuse the proper mood by extraneous means. This lack of perfect understanding between the players led to a certain roughness of attack.

A manuscript Quartet, in E minor, op. 38, by Louis Victor Saar, proved to be a work of exceptional significance. Saar has long ago established his claims as a serious composer of dignified piano and vocal music, but in this new quartet he takes such a large stride forward that his future at once assumes most important proportions.

The very misleading "annotations" printed on the program called attention to points in Saar's work which are by no means its salient features. The device of "community of theme" is neither new nor rare. Its employment in the Saar Quartet was merely an incident, and the composer had a sterner purpose than merely to exhibit his contrapuntal cleverness.

The opening episode, vital and majestic, eloquently proclaims the character of the entire work. It is bold, broad, heroic, built on large lines, classical in form and conception, and yet free from slavish obedience to rule. In harmony, in color and in instrumentation Saar's musical thoughts have an essentially modern complexion. Gifted with a wealth of melodic invention, he does not spend himself upon merely mechanical details. There is no padding in his first movement, and there is no endless development section to take the place of imagination. No limping muse is Louis Victor Saar's. He flies high, but he evidently knows how to move in dizzy altitudes. There are no weak places in this first movement. It is a clear, strong musical story, told in terse and idiomatic phrase.

The second movement, an elegiac adagio, is "sweetness long drawn out," but it is sweetness of the masculine and healthy order. Saar knows how to differentiate between sentiment and sentimentality. The second subject is a genuine inspiration, and it was handled with rare distinction. It is not every composer that knows when he has exhausted a musical idea. The adagio ends at the moment when another dozen measures or so would make it just too long. A scintillating allegro molto vivace forms the scherzo, and a better contrast to the restrained adagio could not well be imagined. Rubinstein is suggested in the romp and rhythm of this dainty movement, but, unlike the Russian, Saar never makes his appeal on the surface. The treatment of the piano in the scherzo is unique. It almost loses its monochromatic character. There is also a clever reminiscence of the leading theme from the first movement, changed in outline and garbed in new harmonic dress. In some respects the finale, allegro con brio, usually the weakest movement in modern quartets, is the best part of Saar's work. There is a return to the heroic spirit of the beginning, and the climax of the first movement is repeated with but slight alteration, yet the means by which this familiar climax is reached are totally new. The true ring of passion is in the finale. Turbulent is its mood and irresistible its effect, a fitting con-

clusion to a work that could consistently bear the subtitle "eroico." Saar writes like a man who has made a thorough study of the orchestra. No one need be surprised if this quartet is but a stepping stone. Louis Victor Saar has in him the making of a real symphonist.

Between the two quartets there was sandwiched a set of pieces by Schumann, "Stuecke im Volkston," op. 102, for violoncello and piano. The master certainly never made his reputation on these lugubrious attempts. 'Cellist Leo Schulz could do nothing with them beyond demonstrating the consoling fact that even a great composer has his uninspired moments.

Miss Katherine Ruth Heyman, the pianist of the evening, is an admirable musician and one not surpassed this season as an ensemble player. She was refined and tactful, sympathetic and supporting. Her technic is fluent and distinct, but she made it subservient to the exigencies of the occasion. Such moderation is more difficult than it sounds.

A report of the concert would be incomplete were no mention made of the fact that the Mannes Quartet played the Saar number much better than the Schumann. Of course, they had the benefit of the composer's effective coaching.

## Richard Kay in Watertown, N. Y.

**A**SSISTED by Mrs. Caroline Gardner Clarke, Richard Kay gave a violin concert in Watertown last week. The leading daily of that city, the Watertown Daily Standard, gives a half column of space to the affair, praising the boy virtuoso, in part as follows:

Mr. Kay has been heralded by the press of the country as the boy phenomenon, and he clearly demonstrated his claim to that title last night. He is, in fact, merely a boy, and his appearance upon the stage reminds one of the proverbial country schoolboy. Yet, when he plays, one begins to wonder if he were not born with a violin in his hands, and it is plain to be seen that he is to become a master of the art, if, indeed, he is not one already. There is artistic precision in his work, and his tones, full of beauty, have the additional charm of appealing harmony. He plays with that ease which comes only of innate talent, and his modesty and sincerity, too, win for him many friends. His numbers last night were "Scotch Fantaisie," by Max Bruch; "Havanaise," by Saint-Saëns; "Variations Serieuses," by Corelli; Cadenza, by Leonard, and, finally, Scherzo No. 11, by Tchaikowsky, a program which will convince any audience that the player has done a great deal of careful, conscientious study and therefore deserves the highest approbation. Those who were present last night evidently appreciated his talent, and he was often roundly applauded.

## Miss Metcalfe's Song Recital.

**S**ONG recitals continue in their upward and downward course at Mendelssohn Hall. Miss Susan Metcalfe was among those heard last week, and her afternoon belongs to the days that may be numbered as instructive and delightful. Miss Metcalfe has a small mezzo voice, limited in range, yet sympathetic in quality. Her singing is distinguished for refinement, taste and musical expression. In other words, Miss Metcalfe is an interpreter, not in the tragic or deeper emotional styles, but of songs requiring dainty sentiment and piquancy. A large audience applauded her in numbers by Italian, French and German composers.

Tuesday afternoon, February 3, is the date of the second recital.

## A Cantata in Newark.

**T**HE cantata, "The New Jerusalem," by Charles E. Davis, will be given in Newark, February 4, in Association Hall. There will be a chorus of sixty voices under the direction of David D. Eaton, assisted by the following artists: Mrs. Lottie Elverson Kirwan, soprano; Mrs. Alexander Irving, contralto; Raymond W. Smith, tenor, and Paul Petry, baritone.

## THE SOUL OF THE 'CELLO.

BY ELSA RUEGGER.

**I**N olden times instruments of the violin family had no bows, and there is an old story to the effect that once upon a time a maker of instruments had an unusual number of lutes drying in his shop, and that in the middle of the night he was awakened by the most beautiful sounds he had ever heard.

Rushing into his music room, he found that two of his lutes had become entangled in such a way that the strings of one were being pulled across those of another by the wind. Enchanted by this new music, the maker tried drawing the strings on one across those of another himself, and was so delighted with the result that he spent the night sounding his various instruments in this new combination, and the result was the first violin bow.

Just when the violin's great-great-grandfather lived no one knows, but we do know that in the early times there came from Arabia "players upon the viol," and that there were still earlier players upon a rude instrument of like nature in Scandinavia. Witches strung hairs across the skull of their victims and played upon them, and many, many years before the Amati family or the Stradivari or the Guarneri were famous for their instruments, there were various other kinds of instruments of similar nature all played upon with more or less skill by their possessors.

It is said that a violin maker, while experimenting with the models of his instruments, made a violin so large that he could not hold it upon his shoulder, and had to grasp it between his knees. Everything was on a magnificent scale, the strings and bow matching the instrument itself.

When finished he could not cease playing upon it, and swore that it was a human being, and that there was a human soul entrapped within it. Nothing could tempt him to leave it, and all day and all night "he drew from it the most beautiful music."

And so the legend runs "in every 'cello made there is imprisoned a human soul." And that is what makes the 'cello the most soulful of instruments. It seems attuned more nearly to the heart than any other, and there are those who really believe that the first 'cello maker took the heart strings of his lady love and strung them on his instrument, and that was the reason, he claimed, "there was a human soul entrapped within."

## The Reynolds Sisters.

**H**ELEN L. REYNOLDS and Mabel O. Reynolds, violinist and 'cellist respectively, are heard in many concerts and musicales this season, and the Brooklyn Standard-Union of January 18 said of them:

At a recent entertainment at the Pouch two very charming young women of Manhattan were among the performers and received a large proportion of the applause—Miss Helen L. Reynolds, violinist, and Miss Mabel O. Reynolds, 'cellist. That they are sisters was apparent to all, and that they possess unusual talent and have had the advantage of excellent training were soon equally patent. Miss Mabel Reynolds, who was a student with Victor Herbert and later completed her training under Jacobs, of Brussels, and with Hausman at the Berlin Royal High School for Music, handles her instrument with a grace which one does not expect of a woman, despite the fact that the 'cello is of late years becoming a favorite instrument with the fair sex. She has a big tone and an excellent technic. Miss Helen Reynolds plays understandingly and with sentiment. Clean bowing and a nimble left hand result in accuracy of pitch in the most difficult runs, trills and cadences. With her sister, Miss Helen Reynolds studied at Brussels under Ysaye, and, going to Berlin, had two years' training under Joachim and Halir. Since their return to America the Misses Reynolds have been quite successful in concert work, and it is likely that they will have a more extended hearing in Brooklyn before the close of the season.

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# A Great Conductor

## —Arthur Nikisch.



ARTHUR NIKISCH is today in a certain sense the world's leading orchestral conductor. An eminent Berlin critic said of him recently: "Nikisch can conduct 'Heldenleben' better than Richard Strauss himself." It is presupposed in these days of extreme polyphonic complexity, harmonic freedom and metaphysical melody that an effective leader must be a man of broad sympathies, catholic intellect, most exhaustive musical education and keen analytical insight. It is, then, to the personal, the individual characteristics of Nikisch that we must look in order to discover those qualities which distinguish him from, and above, most of the other prominent conductors of our day.

Arthur Nikisch is a Hungarian, born in the year 1855 at Szent-Miklos. He has inherited to an unusual degree the traditional fervor and impulsiveness of his race. Like the typical Magyar, Nikisch is imperious, domineering, almost arrogant. Those are usually the earmarks of a born leader of men. He received his musical education at the Vienna Conservatory, under such strict masters as Dessooff (composition) and Hellmesberger (violin). Nikisch early proved his ability by gaining a prize for the composition of a sextet for stringed instruments. His rigid course of regular training also included a long engagement as violinist at the Royal Opera in Vienna, from 1874 to 1877. Here Nikisch played under such men as Herbeck, Dessooff, Rubinstein, Liszt, Wagner and Brahms. Then it was that the young violinist first realized his own latent power as conductor. His ambition was fired, and in 1878 Angelo Neumann offered him a position as drill master of the chorus at the opera in Leipzig. Being endowed with keen perceptive faculties, young Nikisch rightly regarded his appointment as a trial, and heart and soul he threw himself into the rather ordinary labor of rehearsing a routinized chorus. He achieved most astonishing results, however, and on an off night Neumann allowed the hard working chorus director to lead a light opera, "Jeanne, Jeannette and Jeanneton." Nikisch's success was instantaneous, and later that year, when Joseph Sucher was indisposed, the young man suddenly found himself called upon to conduct "Tannhäuser" and "Walküre." Neumann had made no



AT THE CONSERVATORY.

mistake in his man, for the press and the public at once hailed Nikisch as an imaginative conductor, whose readings were personal yet legitimate, daring yet authoritative. He startled the staid Leipzig Orchestra out of its hundred year sleep, and taught the musical public that a real leader is not merely a mechanical time beater but is the life and heart of a performance, whether orchestral or operatic. Josef Sucher found Berlin a more congenial place than Leipzig, and in 1879 he retired from the Saxon town.



NIKISCH AS HE IS TODAY.

Nikisch was at once appointed his successor. He was then twenty-four years old! At that time the leading critic of Leipzig wrote about the popular conductor: "He distinguishes himself by his power of robust and striking musical characterization, his minute and delicate analysis of the most intricate scores, and the ease and simplicity with which he accomplishes his most effective touches."

It was not long before Nikisch threw himself into the great musical fight that was then waging in conservative old Leipzig. Nikisch joined the cause of the moderns, of Wagner and Liszt. Through the latter's influence the

Liszt-Verein, of Leipzig, chose Nikisch as its conductor. In 1885 were given the memorable performances of Liszt's "Faust" and "Dante" symphonies.

In 1889 Nikisch went to Boston, and there, according to a German pamphleteer who has written a Nikisch biography, "unhindered by the onerous duties of long, tiresome opera rehearsals, assisted by an orchestra the sum total of whose ability has been rarely equaled and never surpassed, free from financial cares, and unrestricted in his artistic tendencies, Nikisch went at his work with the full ardor of his intense temperament, and succeeded in making the Boston Symphony Orchestra a perfect mirror of his musical ideas, of his slightest moods and impressions. It was no longer an orchestra; it was a huge solo instrument."

Offered the highest musical honor Hungary can bestow, Nikisch left Boston and became conductor of the Budapest Opera. His position there was of short duration, for he refused to be bullied in his artistic convictions by the titled manager and superintendent. Nikisch had not long to wait for an appointment. He was chosen as the leader of the famous Leipzig Gewandhaus Orchestra, and when von Bülow died Nikisch became the director also of the Berlin, Hamburg and Hanover Philharmonic concerts. He has since taken the Berlin Orchestra on triumphant tours throughout the important capitals of Europe. Everywhere he was received with personal ovations.

Nikisch has been spoken of as the proper leader for the New York Philharmonic Orchestra. There is no doubt that here he would be the right man in the right place. First and foremost, he is a strict disciplinarian. He never violates rhythms, he is possessed of wonderful skill in constructing musical climaxes, and he has an extraordinary sense of color values and tonal balance.

Few other men could tell a musical tale, draw and color the illustrations as does Nikisch. He is indeed a great artist. The only men in this country who could be compared to him to some extent are Gericke, of Boston; Thomas, of Chicago; Wetzler, of New York; van der Stucken, of Cincinnati, and Scheel, of Philadelphia.



AT THE VIENNA OPERA.

### Cecilia Niles in Concert.

CECILIA WAY NILES, soloist at the last Apollo Club concert, made a great hit with her singing of "Dich theure Halle." The audience clamored for an encore song, to which the singer could respond only by many bows, inasmuch as the said encore song was momentarily mislaid. She is a pupil of Alice Garrigue Mott.

### Francis Stuart Musicales.

FRANCIS STUART gave the first of a series of morning musicales on Saturday from 11 to 12 o'clock. Fifty guests were comfortably seated in his large and handsomely appointed studios, and enjoyed a well chosen program of songs and arias by some of his artist pupils.

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## HENRY RUSSELL IN ROME.

THE name of Henry Russell has long been a household word, not only in England but also all over the English speaking world. Who, indeed, has not had cause to feel grateful to the composer of "Cheer, Boys, Cheer!" and "Three Cheers for the Red, White and Blue" and the many other delightful songs which, though written years ago, now are still remembered and sung? Henry Russell, the composer, is unfortunately no more, but Henry Russell, the son, has already made a name for himself in the profession of which his father was for many years one of the leading lights, though in a somewhat different branch of it. It is quite unnecessary to say that Mr. Russell is a teacher of voice-production. The fact is too well known to need mentioning, and many famous singers and actors are ready to testify to the great value of his methods. His sudden determination to abandon London and live in Rome has given rise to much comment in musical circles here, and it was for the purpose of hearing his reasons for this unlooked for move, that I sought an interview with him previous to his departure from London.

A chat with Mr. Russell in his sanctum in Curzon street is one of the most interesting things in the world, for he is not only willing and ready to talk of his favorite subject, but he is also an uncommonly interesting talker. When I met him there one morning he had an hour to spare, an unusual event in his life, but an hour proved too short to hear all he had to say.

I at once asked him why he was going to live in Rome, and he replied:

"I have intended to live in Italy for many years and I have for a long time been in love with the country, the people and especially the climate. My main reason is, however, that I can find no students with voices, especially Americans, who will consent to study in London, and can one be surprised? The climate in winter is hopeless for a vocalist, living is very expensive for one of limited means, the would be operatic singer has no chance of hearing the opera in London except for ten weeks in the year at prohibitive prices, and last, but not least, the English speaking person wants to study in a country where he learns a foreign language.

"Truthfully I may say that I am going to Rome on account of America, in which country there is an abundance of beautiful voices, most of which come to Europe to study, but prefer, for that purpose, any part of the Continent to England. It is not, however, true that I have abandoned London, as I shall certainly return to my studio every season for two or three months."

"Would you tell me a little about your work?"

"Yes, with pleasure.

"I wish you to understand that I am a great believer in specialism."

"You mean, I suppose," said I, "that you do not consider it possible for one teacher to perfect a singer in every branch of his art?"

"Exactly so," he replied, "and not only do I not believe in the same teacher attempting to teach a pupil both voice production and the art of singing songs, but I also believe in specialism for singing masters even in the various classes of songs."

"Well, I suppose that every musician must have one point in which he is strongest."

"That is my meaning. It is certainly so with composers. Wagner's strong point was opera, and had he been offered a commission to write a symphony or an oratorio he would probably have refused it. Brahms, upon the other hand, was supreme in his symphonies, yet no one ventures to

challenge his right in the front ranks of composers because he didn't write operas."

"Why, therefore, should a singing master be expected to be able to perfect his pupils in voice production, oratorio, opera and lieder?"

"Now, supposing that a student had learned all that there is to know about voice production, to whom would you advise him to go to learn the art of singing songs?"

Mr. Russell thought awhile. "It depends entirely," he said, "upon the particular branch of singing which he wishes to take up."

"Suppose he intended to sing in oratorio."

"Then he should go to Randegger. He is without doubt the greatest living authority on that branch of music."

"And when he had learned all that there is to know about oratorio and wished to perfect himself in German lieder, to whom should he go then?"

"Why to Henschel. There is no finer teacher of lieder alive. And if instead of lieder he wished to make a special study of French and Italian songs, then I should say go to Tosti. No one can teach the phrasing of French lyrics as he can."

"And now to come to yourself. You I believe only teach voice production."

"In a sense I do, but the term—voice production—is misleading, for I make no attempt to produce a voice. I consider the singing master to be a doctor of the voice. His function is not to create, but to cure. Just as a doctor of medicine has to find the weak points in a patient's constitution and to remedy the defect, so a singing master must find out the failings in a pupil's voice and put them right."

"Then how far do you carry a pupil's education?"

"Until he is able to articulate any word clearly on any note without the compass of his voice and without sacrifice of tone. When he has learned to apply what I have taught him to sing, I hand him on to another master. I make no attempt to do any of the finishing work myself."

"What was it that induced you to take up the teaching of singing?"

"Well, I originally wanted to follow the medical profession. Unfortunately, however, my sight failed me, and I was obliged to abandon the idea. But that is by the way. The point is that before I was twenty I was already acquainted with the physiology and anatomy of the throat. This enabled me to study the voice from the only point of view which in my opinion can fit a person to be a scientific teacher. I came to the conclusion that beauty of the tone of the voice depends mostly on the formation of the cavities above the larynx, and then upon the correct use of the intricate muscular system which controls the voice. These muscles in the case of certain natural singers work correctly without assistance, but it is a fact that the vast majority do not use them rightly by the light of nature."

"But you surely do not believe that it is necessary for every singer to have a complete knowledge of the formation of his throat?"

"Not at all, but the singing master should, though there is no need for him to worry his pupil with unnecessary physiological details. Any baby can learn to wind a watch without understanding its works; any intelligent person can learn to sing without understanding the throat, but if the watch gets out of order a watchmaker must be called in to repair it, and if the human voice goes wrong it can only be put right by one who understands its construction."

"I have heard people say that a knowledge of physiology is of no use to a teacher of singing."

"I believe that that objection has been raised, but it may

be very fairly met by the analogy of piano teaching. What is the aim and end of the technic to which a piano student devotes two years of his life? Surely there are special exercises to be learnt for loosening the wrist. Others for strengthening the fingers, and others again for promoting their independence. In this case a knowledge of physiology is not only advisable but absolutely indispensable. What is needed is a system of technic for the voice founded upon a similar physiological basis."

"Then you consider it possible to elaborate such technic?"

"Of course I do. And now we come to another interesting point. Most people are agreed that the natural tendency of the Teutonic races is to sing either in the throat, as in the case of nearly all the English, or else with a guttural emission, as in the case of nearly all the Germans. But the Latin races never show any such proclivity—their faults lie in a strong tendency to tremolo and to nasality."

"How do you account for the different vocal emissions among races?"

"I think one important cause is the hereditary influence of language on the muscles of the tongue, the jaws and lips, all of which play an important part in good singing. Thus it is that the Latin races enjoy a facility of articulation and vocal emission entirely unknown to us. But I maintain that the judicious exercise of the root of the tongue, the gradual education and liberation of the dorsum (the front part of the tongue) from the root, the entire relaxation of the lower jaw and the energetic use of the lips in the formation of vowel sounds, together with the proper use of the nose and other resonators, would result in a general improvement in the standard of singing and the clearness of singers' enunciation, one of the greatest weaknesses of modern vocalists. The matter may be put quite briefly thus. It is wrong and disagreeable to sing throatily; about that there can be no two opinions. The English speaking world is apt to err in this direction; a thing no one of the Latin races ever does. It is therefore necessary to discover in what their production differs from that of our own race, and it will be found to lie, as I have already said, in their use of the muscles of enunciation. It only remains then to apply what we have learnt."

"But having evolved your system of technic, do you apply a fixed method in every pupil?"

"By no means. It is a fact that no two skulls or larynxes are of exactly similar formation, and it is obvious, therefore, that no preconceived theories can possibly produce given results unless they are adapted to individual requirements. There are certain general laws which should be obeyed, but it does not matter whether obedience to them is the result of natural fitness or consummate art."

"What do you consider to be the purely mechanical test of good singing?"

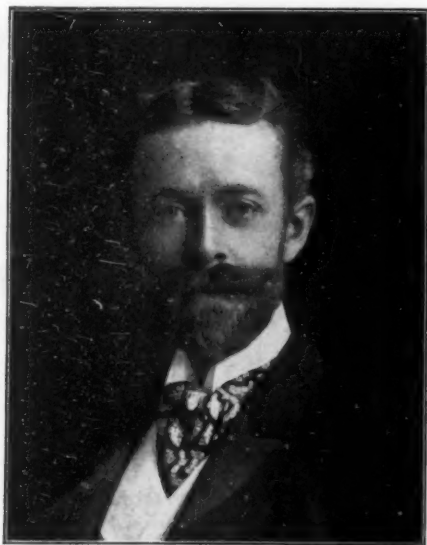
"First and foremost the carrying quality of the voice, intensity of tone, smoothness or evenness of the entire range, and perfect clearness of enunciation."

"Can you give an instance of a singer who possesses all these qualities?"

"Certainly. You will find them all in Melba. In her singing they are present in a very singular degree."

"But how about the æsthetic and more spiritual side of singing? Can that be taught?"

"No, I don't think so; that must be left entirely to the sphere of natural gift; temperament is born. But—and this is an important point—the more temperament a singer possesses the more is thorough technical training needed. Half the value of temperament and passion is



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wasted on a singer whose tone is poor and thin, whose voice does not carry, whose singing possesses no smoothness and whose enunciation is not clear. The worth of a perfect technic to a singer with a fine temperament cannot be overrated."

"Now, Mr. Russell, in training a voice, do you follow the old fashioned plan of dividing it into registers?"

"Well," he said, "I confess that I could never understand why the voice should be divided. We know, of course, that the adjustment of the vocal cords for low notes must differ very materially from that which they adopt as the notes get higher. It is only necessary to look at the piano and to observe the relative length of the strings to see that very clearly. Yet no sane person ever talks about the registers of a piano. The singer should leave his larynx to perform its own functions by the unconscious action of the intrinsic muscles of the vocal cords. If a singer masters the right poise of the larynx, the complete control of the breath, and develops a clear articulation, these intrinsic muscles of the vocal cords will take very good care that the right adjustment and necessary changes occur to prevent the hideous effects of what is known as dragging the chest register into the head and other tricks of the registers, which from the moment they become obvious indicate an imperfect vocal balance and defective training."

"And, now, what are your theories with regard to the management of the breath. Is not that an all important point in a singer's equipment?"

"It is, indeed. And it not only involves the art of inhaling and exhaling but it brings us face to face with the important part played by the nose in the emission and preservation of the voice. For modern inquiries tend to show that the nose and its formation do affect both the timbre and the breathing capacity of the singer. And now with regard to the control of the breath, I am entirely in accord with Dr. Curtis. What he calls the high chest is to my mind the only possible way of gaining entire control of the breath. For details I refer you to his well known book on the subject. Roughly speaking, the way to obtain the fixed or high chest is: First of all, draw inward the lower wall of the abdomen, your ribs will expand outward and you will convert your chest into a great air box, causing your diaphragm to extend (not your abdomen, as is sometimes injuriously taught) by a breath which almost resembles a sob. This then is the method of inhalation, for it is obvious that this is the method by which nature intended us to breathe when we are about to embark on some great effort, and singing, it must be remembered, is not a normal condition of the throat, and the instructions of a singing master to his pupils to breathe naturally are insufficient to produce a good vocalist."

"But now that you have taken in your breath, it is necessary, I suppose, to learn to control it?"

"Of course it is, and it must be done thus. You will observe that when the lower wall of the abdomen is contracted inwards, your ribs, as I said, are very much extended outward. Now, during singing they must on no account be allowed to collapse inward, but they must re-

main as firm and rigid as they were when the chest was first raised. If this is done the diaphragm will see that an even stream of breath is supplied, but if the chest is allowed to fall inward all the store of breath is gone in an instant. I could, perhaps, make my meaning clearer by taking the analogy of the common squirt of our childhood. The sides of a squirt are made of metal and are as firm as a singer's ribs should be. Supposing that they were made of india rubber, what would happen? They would, of course, collapse and the squirt would be empty in an instant. As it is, the plug, which has the same function as the singer's diaphragm, can be gently pressed forward and will cause the water to issue in a gentle and even stream."

"When developing his voice, what do you consider the most important point to which the student's attention should be directed by the master?"

"There is no one point that is more important than the others. A perfect vocalist must understand the management of the breath, the use of the resonators, the poise of the larynx, the control of the muscle of articulation. Believe me that it is the perfect combination of all these factors and not the exaggeration of one which produces the desired result. A singer, indeed, has much to learn, but it is very well worth learning and it is only by acquiring a complete mastery over every detail that he can hope to gain a perfect technic."

"Now, there are two vexed points on which I observe that you have not touched; they are the raising of the soft palate and the coup de glotte."

Mr. Russell was down my throat like a shot.

"They are the only points," he said, "on which I express myself really violently. The raising of the soft palate is absolutely nonsense. The merest glance at a diaphragm of the throat and head shows what its effects must be. It can only result in closing the very important passage between the pharynx and the nose, consequently cutting off the very important resonators in the head. No advantage can possibly be gained by it and a great deal of beauty of tone is absolutely and irretrievably lost. With regard to the coup de glotte, it spells ruin to a singer's vocal cords."

"You have had a great many famous singers under your care?"

"That is so. I think most people consider now that Ben Davies has gained since he worked with me. Even a more striking instance is that of Signor Valero, who five years ago had to retire from a very brilliant career on account of the failure of his voice. For eighteen months he placed himself under my care, and I am now happy to say that he has entirely recovered his voice and just completed a most successful *rentrée* in his old role of Don José in 'Carmen' at Naples."

"Has not Miss Alice Nielsen studied with you?"

"Indeed she has, and I should like to take this opportunity of saying that she has never studied with anyone else so far as the placing of her voice is concerned. Two years ago, when I first met her, I was fortunate enough to persuade her to relinquish comic opera for a career more worthy of her talents. And now you may imagine with what pride I tell you of her extraordinary success at Naples not long ago as Margherita in 'Faust,' being re-

ceived by the Neapolitans with an enthusiasm which surprised the oldest operagoer. Am I wrong in saying that Miss Nielsen is the first lady who ever walked straight out of American comic opera into grand opera?"

"I think not."

"Well, she showed great courage in choosing Naples, for the Neapolitans are a difficult audience to please. She now has an offer for the Theatre Royal, Madrid. The Spaniards are equally exigent, but I am sure she will succeed. America knows the grit of her people too well to think that a girl like Miss Nielsen, born and bred in their midst, would undertake that which she could not carry out." J.

#### Miss Hoegsbro's Pupils.

THE second informal recital of Miss Inga Hoegsbro and Mrs. Schlickt Krull's pupils was held at the Carnegie Hall studio of Miss Hoegsbro Saturday, January 17. The program was as follows:

Ungarischer Tanz Suite.....	Moritz Moszkowski
Miss N. McCormick and Miss Hoegsbro.	
An den Frühling.....	Grieg
Miss Marie Biggs.	
Innocence.....	F. Maxon
Marianna Majenski.	
Aragonaise.....	Massenet
Lillian Schubitz.	
Sonatine.....	Kuhlau
May Gallagher.	
In the Green.....	Kullak
Mildred McCormick.	
Marche (six hands).....	Streabogg
Master Karl Naunburg, Armand Miller, Rex Auchincloss.	
Ballade.....	Burgmüller
Lena Brod.	
Hunting Song.....	Gurlitt
Armand Miller.	
Sonatine in G.....	Beethoven
Elsie Lazarus.	
Waltz.....	Gurlitt
Rex Auchincloss.	
Waltz.....	Strauss
Lillian Schubitz.	
Gipsy Rondo.....	Haydn
Deborah Prokesch.	
Dandelions.....	Miss Chittenden
Duet.....	Beethoven
Margaret Warren.	
Slumber Song.....	Gurlitt
Mabel Besthoff.	

The pupils without exception acquitted themselves well. Miss Hoegsbro is a careful, conscientious teacher, and her pupils show the influence of her training whether they play a simple little melody or a technically difficult number.

The next recital will be given March 21.

#### Maud Kennedy's Recital.

MISS MAUD KENNEDY, who is attracting considerable attention of late, is planning a song recital at Mendelssohn Hall for February 5. Last week she sang at the Women's Philharmonic Club musicale, at the Manuscript Society reception, Carnegie Hall, and at the conference by the Countess Salazar at the Hotel Majestic, each time with distinct success.

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## Greater New York.

New York, January 26, 1903.

**M**ME. CORNELIE MEYSENHEYM'S younger pupils united in a recital at her studio last Thursday afternoon, and those present voted the affair a most enjoyable one. The opening song was an ensemble number by Rubinstein, "Evening," with a violin obligato by Ludwig Hensel, played on a Hermann solo violin of remarkably sweet tone. Estella Emmons began the series of solos by singing the "Roberto" aria, by Meyerbeer, in a pretty voice of high range. She was followed by Alma Katz, who sang songs by Mildeberg and Cowen with excellent style and effect. Miss Laura Krauss, Miss Asta Nilson and Miss Lydia Templeton sang beautifully, and others who sang were Lillian Upperman, Estelle Weil, Lillian Maas and Verona Miller, Madame Meysenheim herself playing the accompaniments.

Most of these young singers have had only a term's lessons, none more than two seasons. They are unaccustomed to public appearance, but all acquitted themselves creditably.

Madame Meysenheim is doing a good work on the upper West Side, and, having spent some years in European operatic work, as a member of stock companies and as singing guest at various prominent opera houses, she is experienced in all operatic tradition and interpretation.

The monthly musicale and tea of the Manuscript Society, under the chairmanship of Mrs. Florence Sutro, is an assured success, which is due in large measure to that charming woman's influence and tact. The last, in the Carnegie Hall parlors, last Wednesday afternoon, was attended by a large number of women. J. Trevett Pike announced the informal numbers and participants, those who shared in the program being Mrs. Henkle, Mrs. Barton, Mme. Anita Lloyd, Miss Sadie Pounds, Miss Florence P. Jones, Miss Maud Kennedy, Miss Grace Clare, Mr. Griener and Mrs. Griener, the tenor Harry H. McClaskey and Mrs. Stocker's double quartet.

Miss Pounds has a sweet and clear soprano voice, and was much applauded. Miss Kennedy's ability is becoming so well known that it need only be said that she sang

with her accustomed success Strauss' "Spring Waltz" and "Violets." Madame Lloyd sang with brilliancy Naubert's "Lenzeszauber" and Thome's "Bolero." Mr. McClaskey deserves special mention for his singing. He sang "The Violet," by Black; "To My First Love" and "You'd Better Ask Me," by Lohr, and aroused much interest. Miss Clare's voice is growing more powerful—it was always of sweet quality—and she, too, was the object of much interest. The accompanists were Kate Stella Burr, Frank Warner and F. W. Riesberg.

W. R. Hedden gave a free organ recital at the church of the Incarnation, Wednesday evening, the church being well filled. The program ranged from Bach to Tschaiowsky. Mr. Hedden's principal number was the First Sonata by Guilman, which he played in truly brilliant style; the Pastoral especially was most suave and well colored. The player maintained calm throughout. Meyerbeer's "Torchlight Dance" closed the program.

The tenor of the choir, A. B. Dickson, assisted. His superior enunciation and the good taste of his singing of "In Native Worth" is to be highly commended, while later in the program he sang Rossini's "Cujus animam" (with the high D flat cadenza) in fine fashion.

Mr. Hedden's next recital occurs Wednesday evening, February 18, at 8.15 o'clock.

Hermann O. C. Korthauer, pianist, assisted by Maud Kennedy, soprano, gave a recital for the Women's Philharmonic Society at the club rooms, 19 East Fifty-ninth street, Tuesday afternoon. Mr. Korthauer played this program:

Prélude, Fugue and Allegro.....Bach  
Impromptu in A flat.....Schubert  
Three Mazurkas.....Chopin  
Prélude in D flat.....Chopin  
Scherzo, op. 35.....Chopin  
Rhapsodie Hongroise, No. 12.....Liszt

Mr. Korthauer played the Bach pieces with clear and clean touch, in musicianly fashion, the art of the mature artist shining through all. The Chopin pieces were perhaps over-sentimentalized, but the manly vigor of the rhapsodie roused admiration in high degree. Miss Kennedy sang these songs:

The Lark.....Schubert  
The Trout.....Schubert  
Spring Waltz Song.....Arditi  
Violets.....Wright

The fair singer always sings with style and voice command, and on this occasion won much admiration, especially for her dainty singing of the two Schubert songs; the "Trout" was especially winsome. F. W. Riesberg played the piano accompaniments. This is the board of directors of the society: Miss Amy Fay, chairman; Miss M. F. Sinclair, first vice president; Miss J. E. Hard, second vice president; Mrs. G. Washbourne Smith, secretary; Mrs. C. C. Alden, treasurer; Mrs. E. P. Scholl, auditor; Mrs. K. J. Roberts, Miss A. E. Smith, Miss I. Simmons, Mrs. G. W. Richardson and Miss G. C. Balch. The next concert of the piano department takes place Tuesday, February 17, at 8 p. m.

Ralph Kellert, violinist, aged fourteen years; Mitchell Kellert, pianist, aged twelve years, and Charles Kellert, cellist, aged eleven years, are attracting considerable attention. At the studio of Laura Sedgwick Collins last Friday afternoon these boys played a program of classical

and modern pieces which showed their varied attainments. Together they played a movement from the D minor Trio of Mendelssohn and the "Gypsy Trio" of Haydn, showing thorough routine and good ensemble. Ralph Kellert played Wieniawski's "Russian Airs" with verve and good tone, while the young cellist Charles played an "Albumblatt" by Triebel with a large, singing tone, musicianly instinct and easy handling of the bow.

These boys are certainly of extraordinary talent. They have studied seriously, and through the munificence of a certain wealthy New York lady, will soon go to Belgium for further development of their talents.

Alice C. Wysard, organist of the State Industrial School and Unitarian Church, both of Rochester, N. Y., gave the fifth recital at the Church of the Divine Paternity last Thursday afternoon, playing a Rheinberger Sonata with well developed technic. Miss Bertha K. Filkins, soprano, sang Mendelssohn's "Hear Ye, Israel" with intelligence and especially commendable diction. She is a brainy singer, thoughtful and reliable, and for her there must be prominent place here. The next recital will take place February 12.

Lavinia Bever Patterson is meeting with success as teacher of the piano, having had thorough preparation in Baltimore, Erie, Pa., and this city. What can be accomplished by intelligent training of talented musical natures was demonstrated by the recent playing of two young girls, Nellie and Adeline Connolly. These students played in good time, correctly, and showed that they understood what they were doing. Miss Patterson is to be congratulated on the results she has achieved in the short time these girls have studied.

Silence Dales, the Nebraska violinist, is studying with Hubert Arnold, the well known solo violinist and teacher, and has played several times here, the last time at Mme. Marie Cross-Newhaus' Sunday evening musicale. She was much admired for her fine and musical playing. A recent letter from Mr. Arnold says: "She has made fine progress this season, is possessed of a delightful personality and is very talented musically."

Etta Miller Orchard writes a member of THE MUSICAL COURIER staff:

ATLANTIC CITY, N. J., January 20, 1903.

I presume you know that I have been desperately ill with typhoid fever. I was confined to the house for four months. The air here is helping me to regain my lost strength and I shall probably remain a fortnight longer.

ETTA MILLER ORCHARD.

This direct news of the convalescence of the soprano of the Marble Collegiate Church is published with much pleasure, with the wish that she may steadily recover.

OPEN CHOIR POSITIONS—Fourth Avenue Presbyterian Church, Twenty-second street and Fourth avenue, alto wanted.

Holy Trinity P. E. Church, Brooklyn, alto wanted.

Harry Rowe Shelley, professor of theory and organ at the American Institute of Applied Music, announces an organ recital at the Fifth Avenue Baptist Church, 6 West

## SPRING TOUR Metropolitan Opera House Orchestra.

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Forty-sixth street, next Friday afternoon, January 30, at 3 o'clock.

The next Wirtz Piano School children's recital is February 7, at 120 West 124th street; the fifth lecture recital, subject, "The Pedal," is February 27.

#### SHANNA CUMMING A FAVORITE.

MRS. SHANNA CUMMING, who has just returned from a successful trip, has engagements this week in Brooklyn and Montreal, Canada. Mrs. Cumming sang with the Mozart Club in Pittsburg, in "The Messiah," and another club in the same city engaged her for a concert in March. A large audience in Portland, Me., attended Mrs. Cumming's recital of classic songs in different languages, and the soprano gave a recital at the home of the Misses Callender and de Forest, in this city. She sang at the performances of "Elijah," in Albany, and "The Sun Worshippers," in Troy. Mrs. Cumming begins her Western tour in Chicago February 9.

Here are criticisms from Portland and Albany:

This was not Mrs. Cumming's first appearance before our music lovers, for she was heard at the last music festival in this city, and the good impression she created was much augmented by her latest brilliant work. She is a pure, clear soprano of strong dramatic quality and good compass. She has a stately, pleasing presence, while her platform manners are ingratiating. Her chosen numbers were varied and interesting, including selections from Mozart, Handel, Tchaikowsky, Richard Strauss, Franz and Schumann, together with some English songs. She was at her best in her rendition of the German group, into which she put plenty of dramatic fire, especially in "War ist nicht ein Haim." Her "Ständchen" was interpreted with a coquettish touch and there was a delicacy about "Der Nussbaum" which reached appreciative ears. She rose to quite a lofty height in "Heller-Tag," and at the close of each of these selections she was rewarded with a well deserved general applause. Her heart warmed to songs of tender sentiments and the sympathetic quality of her voice was interestingly shown in "If Only Thou" and the "Spring Song," with violin obligato, which brought the song recital to a most satisfactory conclusion.—Portland Daily Press, January 14.

One of the delights of the production was the purity of quality of these voices, which rang through the vaulted cathedral with a luxury of sweet sound unwavering in pitch, exquisite in technic and beautiful in human expressiveness. Mrs. Cumming won Albany favor at the association's May Festival, but she never sang better than last night, the ringing sweetness of her upper notes rich in volume and exquisite to the last echo. In the alternate recitative and air, the Widow and Elijah, she did some of her finest work.—The Albany Argus, January 22.

#### MR. WINKLER IN BROOKLYN.

ONE of the best concerts in Brooklyn this season was given Friday of last week at Wissner Hall. The solo pianist of the evening, Leopold Winkler, was received with marked demonstrations of approval by a large audience of music lovers. Here are a few more opinions:

The program, while overflowing with difficult technicalities, was of the melodious order and devoid of stunts and pyrotechnics. Mr. Winkler's readings of his numbers were finished and intelligent, his touch and fingering faultless and the coloring done more with the hands than by the use of the pedals. His interpretations of the Chopin Fantasia, F minor, and the Schubert-Tausig "Marche Militaire" were superb, the audience demanding an encore, which was given with the exquisite flowing and melodious composition, "At the Spring," by Josef. —The Brooklyn Eagle, January 24.

A large audience, and a most enthusiastic one, greeted Leopold Winkler, the pianist, and the assisting artists, who gave a most en-

joyable musicale, the first of a series of three, last evening in Wissner Hall. The pianist not only played brilliantly but with good technical facility and appreciation of the composer. He was especially enjoyed in the Chopin F minor Fantasia and the Schubert-Tausig "Marche Militaire."—The Brooklyn Citizen.

The eminent pianist, Leopold Winkler, is announced for three evenings in the present season. He appeared last evening for the first time and performed as piano solo Schumann's "Abend" and a Fantasia of Chopin in F minor, with perfection of technic and style, showing at the same time that he had a thorough conception of classical works. He also took part in a rendering of Beethoven's Sonata, No. 3, for piano and violin.—Staats-Zeitung, January 24.

Leopold Winkler, the eminent piano virtuoso, was enthusiastically welcomed, and delighted his hearers by a masterly performance of Schumann's "Abend," Chopin's Fantasia, F minor, and Liszt's "Rhapsodie Hongroise." He also played with the violinist H. P. Schmitt Beethoven's Sonata, No. 3, for piano and violin, in which both artists were warmly applauded. Frau M. Rappold was the vocalist, as we have said. All the artists, especially Herr Winkler, were rewarded with enthusiastic applause.—New York Journal (German edition), January 24.

Appended also is an additional criticism from Troy:

Mendelssohn, was it not, who significantly remarked "that playing the piano is an easy matter, since all that is necessary is to put the proper finger upon the right note"? If that was all there was to playing in Mendelssohn's day, then Leopold Winkler would have been a phenomenon. He is a talented performer in this age of colossal achievement. He does not make the piano a heroic instrument, but he does make it suggest moods. He has ample technic and fluent fingers. He can read a story well. He can paint in delicate colors. Hence he gave his numbers with an artist's finish and gained a host of admirers. That he pleased the auditors was evident from the persistency with which he was twice recalled.—Troy Budget, January 15, 1903.

#### On Lyric Diction.

AT the Moore studio, in the Tuxedo, last Wednesday, Miss Dora Jones talked on "Lyric Diction," an assemblage of deeply interested singers, many well known professionals gathering to hear her. Miss Jones has made a deep, scientific study of the sounds of speech. She confined herself to English, though she is said to be equally facile in French and Italian. By means of her own copyright chart she showed the fundamental sounds of the English language, and pointed out many common errors and habits. Her listeners were interested throughout, and at the close many remained to consult her.

Miss Laura Moore, at whose studio this took place, is very busy this season with many of the prominent opera artists under her care. Of late seasons Ternina, Melba, Saville, Beeth, Litvinne—all these have worked with her, to their manifest improvement. Miss Moore's knowledge of vocal organs is great, and to this knowledge these artists owe much of their excellent condition in this, to them, foreign country, with its trying climate.

#### Arthur Whiting.

ARTHUR WHITING, the pianist, plays the Brahms Trio, B major, op. 8, in Philadelphia, with the Kneisel Quartet, February 2, and in New York with the same organization February 3.

Philip Hale, in Boston "Journal"—"Mr. Hamlin sang superbly and easily bore away the honors. . . . Mr. Hamlin is one of the most brilliant singers now before the public."  
H. E. Krebbs, in New York "Tribune"—"Mr. Hamlin has been so eloquent a champion of artistic dignity, nobility and sincerity that he deserves to be singled out for a special word of praise."  
"He was, as always, an artist in all he did."

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**“W**OMEN in Music” was the subject discussed at the regular meeting of the Music Study Club, held at the residence of Mrs. F. H. Smith, Newark, N. J., January 5. Mrs. S. S. Batlin reviewed at length the work of the women who have been and are active in the field of musical composition, and presented a list, surprising in its length, of American women who have won wide recognition as able and creative musicians. Among these is Miss Elizabeth H. Marsh, of Newark.

The regular concert of the Mendelssohn Club was given at Rockford, Ill., January 15.

The Schumann Choral Society, of Schenectady, N. Y., will give a concert January 29.

The Neapolitan Musical Club met with Miss Maude Clark January 13, at Canandaigua, N. Y.

The third concert in the course given by the Bangor Symphony Orchestra took place January 26.

A recent program of the Matinee Musical, Lansing, Mich., consisted mostly of selections from Grieg's compositions.

A musicale was given at the home of Miss Parker, of Troy, Kan., on the evening of January 1 by the Troy Musical Club.

Mrs. W. E. Wolfe and Miss Tillie Loos entertained the Chaminade Musical Club of Wheeling, W. Va., when it met for its third recital of the season.

The Woman's Musical Club, of Wheeling, W. Va., gave its fifth musical matinee January 9. The program was in charge of Miss Gertrude McConaughy.

The members of the Ladies' Afternoon Musicales were entertained January 9 by Mrs. Walter McCulloh at Niagara Falls, N. Y., it being the first of this season's regular meetings.

The Chaminade Music Club met January 7 with Miss Helen Ruth Ingalls at Washburn College, Topeka, Kan. An interesting paper on Chopin was sent by Miss Fe Waters, who is in Silver City, N. M.

The Crescendo Glee Club, of the First Reformed Church, Grand Rapids, Mich., is preparing a program of music for the evening of February 24. The club consists of about sixteen members, with P. A. Tenhaaf as musical director.

The Woman's Musical Club, of Burlington, Ia., held its regular fortnightly meeting January 5. In the absence of the president, Mrs. Wells, Mrs. Thomas Wilkinson presided. The program was given by Mrs. Chas. Drain, of Evanston, Ill.

The second public concert by the members of the Fortnightly Club was given at St. Joseph, Mo., January 21. Among the chief features of the program were the solos by Miss Newby and also the Clef Club's singing of the "Sword of Ferrara."

The directors of the Hosmer Hall Choral Union, Hartford, Conn., have engaged the services of N. H. Allen as the conductor for this season. It has been decided to produce April 15 Verdi's opera "Aida," with full orchestra, chorus and soloists.

The first meeting of the Matinee Musicales following the Christmas intermission was held at Lincoln, Neb., January 12. The program was in the form of a piano recital by

Miss Emily Perkins, prefaced by three concerted numbers. The director of the club is Mrs. Raymond, Miss Michener, Miss Mary Smith and Mrs. C. E. Sanderson took part, assisted by a quartet of ladies.

A musicale was given January 7 by the Quadriga Club at their house, Baltimore, Md., under the direction of Mrs. Pearce Kintzing. The program was devoted entirely to Brahms' compositions.

The regular meeting of the Fortnightly Musical Club was held at Zanesville, Ohio, recently. The meeting was enjoyable, Miss Hope Mershon and Miss Xema Dorsey rendering the program. Mrs. D. T. McWilliams was taken in as a new member.

The following officers were chosen for the new Beethoven Choral Club, of Auburn, N. Y.: President, Charles G. Adams; vice president, Mrs. Charles A. Wright; secretary, Clarence E. Goodrich; treasurer, A. L. Hemingway; pianist, T. M. Osborne.

A song recital was held by the Clef Club at Lewiston, Me., January 9, at the home of Miss Grace Barker. The program was opened with a sketch of the lives of famous prime donne, including Patti, Nordica and Eames, written by Mrs. Abbie Emmons, and read by Grace Barker.

The Schumann Club gave the fourth recital of the season at Bangor, Me., January 8. The program was devoted to the works of Mendelssohn, H. N. Bartlett, Whelpley and Svendsen, under the direction of Miss Grace Bramhall, Miss Alice Barbour and Miss Frances Drinkwater.

The Young People's Club of Pilgrim Congregational Church, Spokane, Wash., has perfected its organization by electing the following officers: President, J. E. Harding; vice president, Miss Lillie Smith; secretary, Miss Carrie Knipe; treasurer, Miss Arlie Geesey; business committee, Lisle Sherwin, Miss Katie Haffron and Miss Annie Blair.

On Saturday afternoon, January 3, at Boise City, Idaho, the younger pupils of Charles Bassett Brendel met at the home of Refugio Sloan and organized the Brendel Juvenile Music Club. Twenty-one members were enrolled. Officers elected: President, Ruth Creed; vice president, Lela Rhodes; secretary, Grace Jackson; reception committee, Marie Cain, Emma Bowen, Louise Lemp and Ruth Rhodes; program committee, Alice Waldahl and Gladys Houtz.

At a recent meeting of the Wednesday Morning Club, at New Castle, Pa., a sketch of the two composers, Charles Gounod and Ignace Paderewski, was read by Miss Edith Jordan, and the following members of the club rendered the program: Miss Lyde Norton, Miss Clara Seigle, Miss Mary Jordan, Miss Mame Thompson, Miss Florence White, Mrs. A. L. Hadley, Miss Maude Sankey, Mrs. S. D. Forkum, Miss Ruth Lehmer, Miss Helen Urmson and Miss Emma Bauman.

Mrs. G. A. Dudley was unanimously elected to the presidency of the Beethoven Club at the meeting of the executive board January 5, at Sioux City, Ia. Mrs. Dudley is well acquainted with the workings of the club, having acted as secretary for the past season. Mrs. Horace Barr was elected secretary, and with Mrs. Abe Davidson as vice president and Mrs. W. A. Dean treasurer the club feels that the balance of the season's work is in competent hands. The four pupils' recitals will be quite a feature of the club's work this season, which will allow all of the teachers of the city to bring forward two of their advanced pupils for these concerts. Mrs. Dudley and Miss Florence Lewis are arranging programs. The next concert of the Beethoven Club will be given by Mrs. H. F. Dow. It will be devoted to sacred music. Mrs. Dow will be assisted by Mrs. Helen Hamilton, Miss Birdie Kieler, Mrs. Tyler and the full St. Thomas Episcopal choir.

The Musical Club, of Louisville, Ky., announces five concerts for the season. The first will be given on February 19, in which George Hamlin and others will be heard. Another will be given on March 26, when "Elijah" will be given with full orchestral accompaniment and good solo-

ists. The associate members are as follows: Mayor Charles F. Grainger, Mrs. Charles P. Ballard, I. W. Bernheim, B. Bernheim, Gilmer S. Adams, Bishop T. U. Dudley, Dr. Carter Helm Jones, W. E. Ambrose, Samuel L. Avery, J. A. Boyd, Mrs. J. W. Bellstein, F. P. Bush, Heyback-Bush Company; Mrs. Helm Bruce, George Braden, Mrs. Claude R. Barnes, Charles S. Budge, S. R. Chambers, Lee E. Cralle, the Rev. Peyton Hoge, Charles Earle Currie, A. R. Cooper, George P. Kendrick, Lee Callahan, S. M. Cutler, Dr. H. A. Cottell, Junius Caldwell, Newton G. Crawford, C. C. Early, H. W. Dohrmann, H. F. Donigan, R. W. Donigan, Mrs. Emily Davison, E. Drevantsedt, Harry Dumesnil, F. Erpeldinger, E. H. Ferguson, Charles W. Fitch, W. C. Garland, J. W. Gaulbert, S. P. Graham, Dr. Henry Hueser, Aug. Hollenbach, Theo. Harris; C. F. Huhlein, R. G. Dun & Co.; H. H. Hughes, Mrs. E. Kessler, Alvah H. Terry, John F. Kellner, F. W. Keisker, Jr.; Charles H. Keisker, W. L. Lyons, F. N. Lewis, Hubert Levy, M. Muldoon, John Maas, Jr.; W. H. May, George F. Meldrum, W. J. McConathy, Claude Matlack, J. Wheeler McGee, George A. Newman, Sr.; George C. Norton, F. C. Nunemacher, C. M. Robertson, J. C. Robbert, R. E. Ryan, R. A. Robinson, C. P. Robinson, H. S. Ramey, C. C. Stoll, C. G. Strater, Llewellyn Smith, J. L. Smyser, Henry Strater, J. D. Stewart, J. Lithgow Smith, H. B. Tileston, Robert Tyler, J. J. Telford, Charles Francis Wood, Thomas J. Wood, I. F. Whiteside, J. T. Williams, George B. Woodward, A. B. Wingfield, A. B. Weaver, Walter Walker, Julius Winter, Jr.; Louis Zapp, Oscar Fenley, W. C. Williams, George L. Danforth, Allen R. Carter, D. Meshendorf, J. S. White, William Ruedeman, John R. Boyd, S. Zorn, Charles J. Doherty, M. P. Washburn, H. J. Stone and Julius Wanner.

#### ADA CROSSLEY'S RECITAL.

**A**ISS ADA CROSSLEY, the distinguished Australian contralto, will give a song recital at Mendelssohn Hall, Friday evening, February 6. Isidore Luckstone will be at the piano, and the following program will be presented:

Intorno all' idol mio.....Antonio Cesti (1630-60)  
Hark, the Echoing Air.....Purcell (1692)  
(Arranged by Alfred Moffat from the opera of "The Fairy Queen.")  
Caro mio ben.....Giordani  
Se Florindo è fedele.....A. Scarlatti (1659-1725)  
Die junge Nonne.....Schubert  
Paysage.....Reynaldo Hahn  
Allerseelen.....R. Strauss  
An das Vaterland.....Grieg  
Liebsteu.....Brahms  
A Garden Song.....Charles Willey  
(From the Hawthorne and Lavender of W. E. Henley.)  
Philis et Corydon (minuetto).....Giovanni Martini (1706-84)  
Oh, That We Two Were Maying.....Ethelbert Nevin  
Battle Hymn.....C. Villiers Stanford  
Since We Parted.....Frances Allitsen  
New Year's Song (seventeenth century).....Albert Mallinson

Miss Crossley's debut in America, at Mr. Bagby's musicale at the Waldorf-Astoria, was made Monday, January 19, the day after her arrival in New York, and in spite of a rough and tedious journey across the ocean the great Australian contralto won so immediate and pronounced a success that several important private engagements have since been booked for her. She scored another triumph in Toronto two days later. Miss Crossley sang at a smart drawing room recital here last night, and leaves today for an appearance in Detroit, January 29, after which she returns to New York for her recital.

#### Elise Reimer's Popularity.

**T**HERE is no more popular woman in all Carnegie Hall than Miss Elise Reimer, whose specialty is vocal coaching and accompanying. She is known in all musical circles, a welcome guest everywhere, such is the power of a winning personality, allied with unusual ability. She has played in two important concerts recently, and spent a portion of last week visiting kinsfolk in Philadelphia.

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**A** NEW YEAR'S musicale was given by the pupils of Mrs. Seth Lockwood at her residence, Rahway, N. J., January 3. The time was devoted to studies of Stephen Heller. There were seventeen pupils who took part: Misses Edna Brown, Leoni Stryker, Hazel Drake, Rae Osborn, Alice Turner, Olive Turner, Gertrude Pfeiffer, Marguerite Pfeiffer, Agnes Fitzpatrick, Tessie Farrell, Florence Liddle, Margaret Cutter, Sadie Cutter and Mrs. Clarence Liddle; Masters Willie Turner, Leon Harned and Samuel Farrell.

Miss Luger, of Fargo, N. Dak., gave a pupils' recital January 8.

The young pupils of Miss Martha Shaw Hill gave a musicale recently at Media, Pa.

At Owego, N. Y., January 9, the piano students of Mrs. Frank Abel gave a piano recital.

A piano recital was given January 7 by the pupils of Mrs. Grace Senior Brearley, at Duluth, Minn.

The fifth violin recital by the pupils of Miss Theodora Morgan was held January 14 in her studio, Atlanta, Ga.

C. Edmund Skiff, assisted by Miss Mae Louise Stanley, of Waterbury, Conn., gave a concert at Danbury recently.

A recital was given by Gustave Frese and the pupils of his piano class January 15 at Baldwin Hall, Louisville, Ky.

The piano class of Miss Elizabeth Dickerman gave its second recital of this season at her home in Oswego, N. Y., January 4.

Miss Alice E. W. Ford has been re-engaged as soprano soloist of the Memorial Presbyterian Church Quartet, of Troy, N. Y.

At Atlanta, Ga., Dr. Virgil O. Hardon gave a musicale in honor of Miss Talbot, of Eatonton, January 7. Dr. William Owens sang.

A piano recital was given at the Dallas Conservatory of Music, January 10, by Miss Lillian Boyd, under the direction of Miss Katie Hammons.

The first of a series of musicales to be given by the Misses Grimbail, Miss Jacobi and Miss Wickens took place at Jacksonville, Fla., January 3.

Miss Bertha Davis and Miss Edith Schmitt, piano pupils of Mrs. Lida Sayre Norris, gave a piano recital at the Wilkin-Redman rooms, Columbus, Ohio, January 21, assisted by Harry J. Westerman.

The twenty-second annual organ recital at the First Congregational Church, Norwich, Conn., took place January 1.

Organist H. L. Yerrington was assisted by Miss Maude C. Buckingham, soprano.

Miss Viola Craw gave a piano recital at Grand Rapids, Mich., January 13, with her pupils, assisted by Miss Evelyn Craw and Mrs. Cherryman.

Mrs. Benedict, Mrs. Munson, Z. K. Greene, G. C. Munson, the Philharmonic Orchestra and Andrew Baird took part in a recent concert at Middletown, N. Y.

Farnum Howard Lane, organist, assisted by Mrs. Harriet J. Holt, soprano, gave an organ recital at the Church of the Redeemer, Hartford, Conn., January 5.

Thursday, January 29, in Bangor, Me., Mrs. Brooks and pupils will give a farewell concert previous to Mrs. Brooks' departure abroad the month following.

An evening of music was given in the studio of Miss L. B. Baker recently in East Orange, N. J., when her pupils gave a recital, assisted by Miss Margaret Mills, Carl Schoner and George C. Clauder.

The third chamber music concert was given by August Hinrichs January 6, at the Unitarian Church, Alameda, Cal. Miss Maud G. Cohen, William Wertsch and O. Lafayette Lienau appeared.

An organ recital was given at the First Presbyterian Church, Butte, Mont., December 30, by William S. Goldenberg. Mr. Goldenberg was assisted by Mrs. Jack Thomas and William Green in vocal solos.

Miss Minnie Merine gave the first in a series of musicales in the music rooms of Martin & Vernon, Kansas City, Mo., January 13. Miss Amanda Peterson, soprano; Paul Padden and a number of others assisted.

The new choir of the First Baptist Church, Troy, N. Y., is under the direction of Miss Eva Lennox, organist. The choir is composed of Miss Hilda Swartz, Miss Helen M. Bradley, George Reynolds, William A. McCreedy.

Henry T. Hanlin gave a complimentary recital January 6, in Seattle, Wash. The program was given by Miss Louise Dewey, soprano; Miss Marguerite Fry, mezzo soprano; and William Harry, assisted by Mrs. Horace McClure.

The pupils of Strassberger's Conservatories of Music, St. Louis, Mo., gave a classical musicale January 8. The pupils who took part were those of Prof. Alfred Ernst, piano; Signor Guido Parisi, violin; Adelaide Kalkman and Horace P. Dibble, voice.

Mrs. Elizabeth Robinson Ludden, of Auburn, Me., gave a musicale at her home on December 31. The affair was in honor of her sister, Miss Kathleen Robinson, who is taking a course of vocal music at Mt. Holyoke College, and Miss Helen Tillinghast, of Davenport, Ia.

The following constitute the choir of the Central Baptist Church, Memphis, Tenn.: Mrs. Joseph Reynolds, organist and musical director; H. Coleman, choir director; Miss Mamie Buck; Miss Nellie Lunn, Miss Douglass Robinson, Miss Charlie Blanton, Mrs. Walter Brown, Miss Corrie McKnight, Miss Kate Kimbrough, Miss Gertrude Spaulding, Miss Effie Key, Heber Coleman, Harry G. Warren, Walter Brown, C. A. Crone, Ben Carr, F. Y. Anderson, Orville Finne, Austin Carey, Edwin Brown and Thomas Tucker.

The members of the advanced piano class of S. Mazurette's Conservatory of Music, Detroit, Mich., who have been awarded certificates of honor for the year 1902 are Miss Clara Peitz, Miss Dora Peitz, Miss Clara Beegen, Miss Gertrude Carroll, Miss Tona Lalonde, Russell Coates, Edmund Davis, Herman Gutekunst, John Szymanski and Arthur Froehlich.

January 5, at St. Paul, Minn., Miss Celestia Nevada Bellaire, a former resident of Winona, gave a recital which was attended by a large number of the musical people of St. Paul. She was assisted by Miss Clara Williams, Carlo Fischer, J. E. McCaffrey, J. A. Jaeger, R. C. Geddes, E. H. Wetherbee, of the Orpheus Quartet. Miss Helene Louise Bellaire was the accompanist.

Early in February there will be given at the Baumann Pianoforte School in Newark, N. J., a piano recital, the program of which will be devoted exclusively to the performance of the compositions of American composers. Sunday evening, January 25, a concert of sacred music was given at the school, at which Mrs. Dorothy Harvey, of New York, and Clifford A. Wiley, late of Paris, sang.

A piano recital was given recently by the pupils of Miss Corinne Paulson at her studio in the McCague Building, Omaha, Neb. The pupils participating were Misses Edna Wolff, Mildred Plank, Elin Wesin, Bessie Thompson, Madge Wilkinson, Rene Mellander, Annie Bloom, Allida Ulander, Myrtle Hanson, Ellen Tullin, Mary Sheetz, Edith Sandberg, Signe Christenson, Ramona Taylor and Regina Andersen.

## FANNIE BLOOMFIELD ZEISLER.

**A**FTER playing last week with the Chicago Orchestra and also in Milwaukee. Mrs. Fannie Bloomfield Zeisler, the renowned pianist, will give concerts as follows:

February 2—Appleton, Wis.  
 3—Minneapolis.  
 4—Freeport, Ill.  
 5—Galesburg, Ill.  
 9—St. Louis.  
 10—Cleveland.  
 12—Cambridge (Boston Symphony Orchestra).  
 13—Boston Symphony Orchestra.  
 14—Boston Symphony Orchestra.  
 16—Philadelphia (Boston Symphony Orchestra).  
 17—Albany.  
 18—Hartford.  
 19—New York (Boston Symphony Orchestra).  
 21—Boston.  
 23—Bridgeport.  
 24—New York.  
 25—Brooklyn.

Her appearance in New York on February 24 is looked forward to with a great deal of pleasure, as Mme. Zeisler is one of the leading pianists and is among those who are always welcomed in this community.

## Anderson and Baernstein at Detroit.

**T**HE Tuesday Musical Club, of Detroit, Mich., has engaged Sara Anderson and Joseph Baernstein for a joint song recital, to take place on either Tuesday, February 24, or Tuesday, March 3, 1903.



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BOSTON, Mass., January 26, 1903.

**M**ISS PRISCILLA WHITE gave a delightful song recital at the invitation of the Dean and Mrs. Frank Knight Sanders, of the Yale Divinity School, at New Haven, Conn., Saturday evening, January 17. In Trowbridge Library Hall, in which it was given, was an audience room at once acoustically perfect and suggestive of scholarly surroundings. The audience which filled the library was well divided between the theological faculty and students, for whom the recital was primarily intended, and representatives from the university, social and musical circles. Among these were President and Mrs. Hadley, Prof. and Mrs. Frank C. Porter, Prof. and Mrs. George B. Storms, Prof. and Mrs. Henry W. Farnam, Prof. and Mrs. George T. Ladd, Mr. and Mrs. Lewis H. English, Mr. and Mrs. Pierce N. Welch, Mr. and Mrs. Rowland Hazard, Dr. and Mrs. William G. Daggett, the Misses Whitney, Prof. and Mrs. Harry B. Jepson, Dr. Kenneth McKenzie, Dr. and Mrs. John P. Cushing and Prof. and Mrs. Arthur B. Morrill.

The accompanist was Miss Katharine M. Lincoln, of Boston. Her sympathetic and unobtrusive interpretation of her themes added much to the pleasure of the recital.

A letter just received from New Haven has the following to say about the concert:

"Miss White's program included songs in four languages, and in more than four different styles of music. The first part contained Purcell's 'Nymphs and Shepherds,' and Handel's 'There in Myrtle Shades,' of which the florid passages were executed with perfect ease and clearness; a sprightly old German song by Löwe, and familiar songs by the greatest of all masters in this field, Franz and Schubert, with two brilliant examples from Giordani and Verdi, and the remarkably beautiful 'Song of a Pious Old Maid,' by Herman, which is both impressive and charming. The second part was devoted to French and American composers. Miss White can sing to perfection, not merely the florid style of Handel and Verdi, but the slow, sustained style of such composers as Delibes and Paladille; while songs by Lidgley, McKenzie and Miss Sawyer gave an opportunity for the artistic expression of sentiment, and for brilliancy of execution."

Carl Faelten's fourth recital of the season took place in Huntington Chambers Hall Wednesday evening before a large audience, the program being as follows: Prelude and Fugue, D major, Bach; Fantaisie, G minor, op. 77, and Sonata, F sharp major, op. 78, Beethoven; "Papillons," op. 2, Schumann; Etude de Concert, F major, Barcarolle, No. 5, A minor, and Valse from "Le Bal," A flat major, Rubinstein. In the course of some very interesting introductory remarks, Mrs. Reinhold Faelten pointed out the proudly classical form of the Bach pieces, the intensely poetic nature of the Schumann Suite, and

commented upon the widely different style of the Beethoven Sonata from those he had previously composed, besides touching briefly on Rubinstein's relation to the other composers. Mr. Faelten did full justice to the entire program, carrying his audience completely into the spirit of the various schools of composition represented.

Frederic Martin will sing on the 27th at Virginia College, Roanoke, Va., giving a recital there, and in Baltimore, Md., the 29th, with the Oratorio Society, in Handel's "Samson." He is also engaged to do the King's part in "Lohengrin" at Providence, R. I., February 10, with the Arion Club; March 6, in "Faust" at St. Johnsbury, Vt., and March 19, song recital in Worcester at Association Hall.

Carl Stasny has a class of talented and promising pupils this season, several of whom will be heard later in the concert room.

Mr. Stasny will play with the Hoffmann String Quartet on February 10 at Steinert Hall.

Homer Norris gave a lecture in his studio on Wednesday morning, assisted by Sara Corbett, violinist.

George Shepard will give his twenty-fourth annual concert in Chickering Hall Friday, February 27.

Miss Adelaide Griggs is engaged for the St. Johnsbury (Vt.) festival in March, the Nashua (N. H.) May festival, and also in Providence, R. I., on February 2.

Barnby's cantata, "The Lord Is King," will be sung by the choir of Eliot Church, Newton, Sunday afternoon—Mrs. Frances Dunton Wood, Miss Adah Campbell Hussey, Lewis B. Canterbury, Frederic W. Cutter, a chorus of thirty-five, and Everett E. Truette, organist and choir-master.

Mr. and Mrs. George O. Fogg announce the engagement of their daughter, Gladys Perkins Fogg, to Milo E. Benedict, of Concord, N. H.

Mrs. Anne Gilbreth Cross has issued invitations for "a talk by Arthur Farwell on Studies in American Indian Music," which will take place at her studio on Tuesday morning, January 27.

The following municipal concerts have been arranged for next week: Tuesday, January 27, Faneuil Hall, solo-

ists, Charles Delmont and Edwin Franklin; Wednesday, January 28, Curtis Hall, Jamaica Plain, soloists, Miss Mary L. Crowley and Carl Webster; Thursday, January 29, Dorchester High School, soloists, Miss Bertha Barnes and Carl Webster; Friday, January 30, Lawrence School, South Boston, soloists, Dr. Lon F. Brine and Edwin Franklin.

In Steinert Hall next Wednesday evening Arnold Dolmetsch, Mrs. Elodie Dolmetsch and Miss Mabel Johnston will appear in a concert.

The Handel and Haydn Society will sing "Paradise Lost" at the midwinter concert, which will be given in Symphony Hall Sunday evening, February 8, at 7:30. The soloists include Mme. Camille Seygard, Mme. Louise Homer, Herr Andreas Dippel, M. Marcel Journet, Sig. Emilio de Gogorza and Stephen Townsend, the well known baritone of this city.

The Adamowskis will play at the St. Botolph Club on Sunday afternoon.

There will be a recital at the Faelten Pianoforte School, 30 Huntington avenue, Wednesday evening, January 28, at 8 o'clock.

Madame Bloomfield Zeisler, who has just returned from a triumphant tour through Europe, will soon give a piano recital in Steinert Hall.

The Boston Singing Club's concert of February 11 will be held in the new hall at the Conservatory Building on Huntington avenue. Charles Delmont will be one of the soloists.

Mark Hambourg, the pianist of this week's Symphony concert, is to give a recital in Chickering Hall on the afternoon of Saturday, February 21.

The Hoffmann String Quartet announces its second chamber concert in Steinert Hall for the evening of Tuesday, February 10. Carl Stasny will assist in playing the Dvorák Trio (Dumky).

Thursday afternoon an interesting invitation musical was given at 16 Exeter street by Mrs. Bertha Cushing Child, contralto, assisted by Miss Edith Jewell, with Miss Lucy Drake at the piano. Mrs. Child's singing was received with much warmth and enthusiasm, and her selections by Schubert, Saint-Saëns, Holmès and Henschel proved acceptable and uncommon.

The program of the twelfth concert of the Boston Symphony Orchestra, in Symphony Hall, January 24, was:

Overture to Nala and Damayanti..... Arensky  
Concerto in E flat, No. 1, for piano..... Liszt  
Hungarian Dances 11, 12, 13, 14 and 15..... Brahms-Parlow  
Jupiter Symphony..... Mozart  
Hambourg was the soloist.

#### Platon Brounoff's Lecture-Recital.

PLATON BROUNOFF has been engaged by the Board of Education to give his lecture-recital on "Russian Life and Music" at the Hebrew Educational Society, Brooklyn. It will be his third successive engagement there.

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## BLAUVELT IN SAVANNAH.

SAVANNAH, Ga., January 23, 1903.

THE song recital of Madame Blauvelt in Memorial Hall last night, under the auspices of the Savannah Music Club, was in every way a brilliant success. This singer is a favorite in this city, and she never fails to attract a large audience whenever she sings here. She was heard last night by an assemblage of the cultured, music loving residents of Savannah and by many visitors from neighboring towns.

The program was excellent in all regards. It was so varied that it gave the diva a fine opportunity for displaying her versatility. It was:

Dich Theure Halle (Tannhäuser).....Wagner  
 Lotusblume.....Schumann  
 Guten Morgen.....Grieg  
 O' wuest ich Doch.....Brahms  
 Will Niemand Singen.....Hildach  
 Danza.....Durante  
 Ariette.....Galuppi  
 Una Voce Poco Fa (Barber of Seville).....Rossini  
 My Heart Was Like a Swallow.....Behnke  
 My Bairnie.....Vannah  
 Stolen Wings.....Willeby  
 Ecstasy.....Beach  
 Valse (Romeo and Juliette).....Gounod  
 Charmant Papillon.....Campora  
 Te Souviens tu.....Godard  
 Vieille Chanson.....Bizet  
 Bolero, Les Vepres Siciliennes.....Verdi

With regard to Madame Blauvelt's voice and method of vocalization it were impossible to speak too highly. Her voice never was so good as it is now. It is fresh, brilliant and musical; it is flexible and of unusual compass; it possesses that sympathetic quality which is so potential a charm with all truly great singers. While the critics have classified Madame Blauvelt as a lyric soprano, she really is a dramatic soprano. Her phrasing always is intelligent, and in the embellishments she employs when ornamentation is necessary, she always shows refined taste as well as consummate art. She can trill in a way that reminds one of Pauline Lucca. So far as interpretation is concerned she is above reproach.

The prima donna evidently appreciated the warm Southern welcome that was accorded her, for she was very gracious in the matter of encores, adding four numbers to the printed program.

The Savannah News gave a long and highly favorable critique of Madame Blauvelt's song recital, and the musicians of the city are congratulating the club upon its good judgment in bringing to this city so eminent an artist.

After the concert last night Madame Blauvelt was entertained at a supper party given at the home of T. Lloyd Owens, president of the Savannah Music Club. A brilliant galaxy of society people met the distinguished singer.

Madame Blauvelt will return North within a few days

so as to fill several engagements as soloist in the concerts to be given next week by the Philadelphia Symphony Orchestra.

## Dedicated to Heinrich Meyn.

THE song "Hey, Dolly! Ho, Dolly!" was dedicated by the composer, the late Frank Sawyer, to Heinrich Meyn, the baritone, who is singing with brilliant success in Europe this season. Mr. Meyn owns the manuscript of Sawyer's song and has sung it many times in this country and abroad. The name of Heinrich Meyn, by the way, should not be confounded with that of Henry W. Meyn, a tenor singer. The friends of Mr. Meyn, the baritone, have been confused by the similarity in the names of the two artists.

## Burmeister Plays in Boston.

RICHARD BURMEISTER played in Boston Sunday night with the Boston Symphony Orchestra at a concert given for the benefit of the Germanic Museum, to which Emperor William recently presented a valuable collection. The pianist performed with the orchestra his admirable rearrangement of the Weber Concertstuck. The large audience was delighted, recalling Mr. Burmeister many times.

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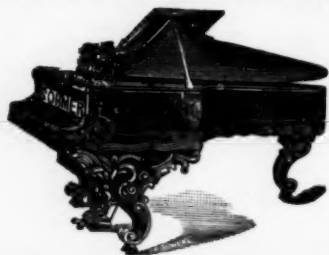
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